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Vol. 25, No. 5 January 1954

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The clinical editors in The SCHOOL MUSICIAN are all recognized authorities in the field of Music Education. Each person is highly qualified as an adjudicator, lecturer, clinician, and conductor. Directors and officers of various district, state, and national associations who desire their services are encouraged to write direct to each columnist for information regarding available dates and fees.

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"They Are Making America Musical"



F. Truman Youngberg of Leavenworth, Washington

"My greatest love is band, both playing in and directing one. My favorite instrument is piano. My theory of education in the modern sense, is that all education is living, and all living is education; one cannot exist without the other to the fullest degree of happiness for mankind. I believe that music appreciation of some kind is definitely an integral part of living and complete education. Band and Chorus in schools gives this chance to all," says F. Truman Youngberg, Band and Chorus Director of the Leavenworth High School, Leavenworth, Washington.

Mr. Youngberg has had a varied and very practical educational background. In 1925-26 he studied arranging and conducting under the great Frederick Niel Innes. He also received courses in harmony and composition under Robert Stevens. He attributes his successful choral work to the training of Louis H. Diercks who is now at Ohio State University. He completed his advanced training at Highlands University, Las Vegas, New Mexico.

Since arriving at his present position, he has raised the number of instrumentalists from 40 to 130. During this period he has developed a class "C" band that rates as one of the finest in his section of the country. Last year he was president of the famous North Central Washington Music Festival in which there were over 800 young boys and girls participating.

Though Mr. Youngberg is busy morning, noon and night developing a fine band and chorus year after year, he still finds time to enjoy his two favorite hobbies, mountain climbing and colored slide photography. Many a discussion is held around the dinner table with his wife Odessa, for, as a first grade teacher, she is one of his severest critics.

The SCHOOL MUSICIAN staff is proud to present Mr. F. Truman Youngberg, a man who is devoting his life to "Making America Musical."

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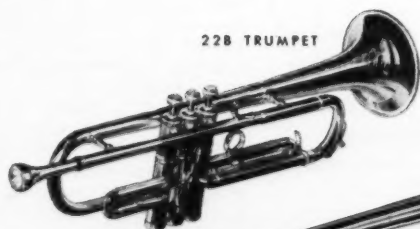
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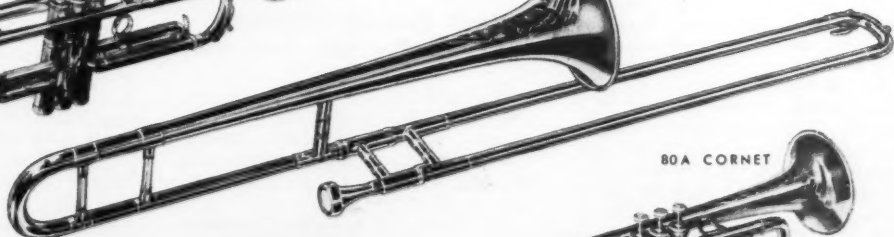
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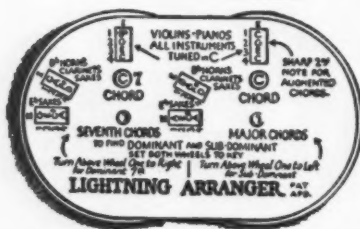
News From the Industry



PEP Products Inc. Presents New Mouthpiece Puller

The Pep Products Inc., of Kankakee, Illinois has introduced a new and revolutionary type mouthpiece puller that will be of interest to every instrumental teacher and director in America. It is designed so that it may be used on all types of brass instruments. The compact construction makes it so small it will fit into any pocket, brief case or, small cabinet in the music room. The device does not require extra collars.

The retail cost is \$6.95. Orders may be placed at local music stores or by writing direct to Pep Products Inc. They would appreciate you mentioning the SM when writing.



"Lightning Arranger" Offered by David Wexler

Lightning Arranger for Musicians is offered by David Wexler & Co., Chicago wholesalers. This handy, colorful device fits the pocket. It has 2 reversible revolving discs constructed to show at a glance the notes that comprise the four-part harmony of any desired chord for all of the Eb, Bb, and C instruments at the same time. A free booklet and the Lightning Instructor give "lightning" system for writing music arrangement, simplified outline of chord progression, and an infallible method of instant transposal. Answers all musical questions simply. Educational, instructive and inexpensive. List price, \$14.40 per dozen. You may see this excellent aid at your music dealer.

Scherl & Roth Have New French Horn Brochure

Scherl & Roth Inc., 1729 Superior Ave., Cleveland 15, Ohio, have just released an attractive and very practical French Horn Brochure which was edited by the famous French Horn teacher, Max Pottag. Six pages in length, it covers such interesting points as Tone Production and Attack, Embouchure, Correct Muting, Transposition, Fingering Combinations, and types of French Horns. Beautifully illustrated and attractively printed, every French Horn student in the nation should have this brochure for study and permanent filing in their personal library. When asking for this free brochure at your local music dealers, or when requesting it direct from Scherl & Roth, it would be nice if you would mention the SM.

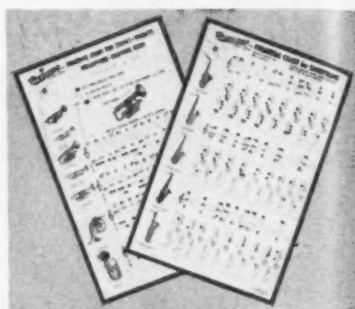
Arthur Hauser Elected Pres. Presser Company

The election of Mr. Arthur A. Hauser as President of the Theodore Presser Company, to become effective December 1, 1953, was announced by Mr. Charles E. Dearnley, Sr., Chairman of the Board.

Mr. Hauser comes from a musical family. His father, who taught him composition, was a violin pupil of Henry Schradieck, and an advanced composition pupil of Ebenezer Prout; his mother was a pupil of Franz Liszt. Before entering the music industry, Mr. Hauser was a professional cellist.

In 1944, he was a lecturer at New York University School of General Education, originating and coordinating the lecture course "Musical Aspects of Music Retailing". In 1950, he was elected President of the Music Publishers' Association of the United States, and for two terms (1934-36, 1950-52) was President of the Music Education Exhibitors Association (an Auxiliary of the Music Educators National Conference). In 1945, he was elected Vice-President of the Music War Council of America. In addition, Mr. Hauser has served as a member of the Executive Board of the National Music Council, the Advisory Council on Materials of the Music Teachers National Association, as chairman of the committee "Sinfonians in Industry" (Phi Mu Alpha), and as chairman or member of various other music industry committees.

Mr. Hauser is a member of The Bohemians, Music Educators National Conference, and an honorary life member of the Music Teachers National Association.



Buescher Has Outstanding New Wall and Hand Charts

Mr. R. H. Helfrick, General Sales Manager of the Buescher Band Instrument Company, Elkhart, Indiana, has announced the availability of a new set of Wall and Hand Fingering Charts for saxophone, and Cornet, trumpet mellophone and baritone horn. Practical in every way, these charts will be welcomed by progressive band directors everywhere.

The two color wall chart 22" x 34" is equipped with metal hangers so that it may be placed on the wall as a teaching aid. The small hand charts are 8½" x 11", in one color. They are excellent for individual study.

Band directors may secure these charts at their local music dealers. If not available, it is suggested that you write direct to Buescher. A mention of the SM would be appreciated.



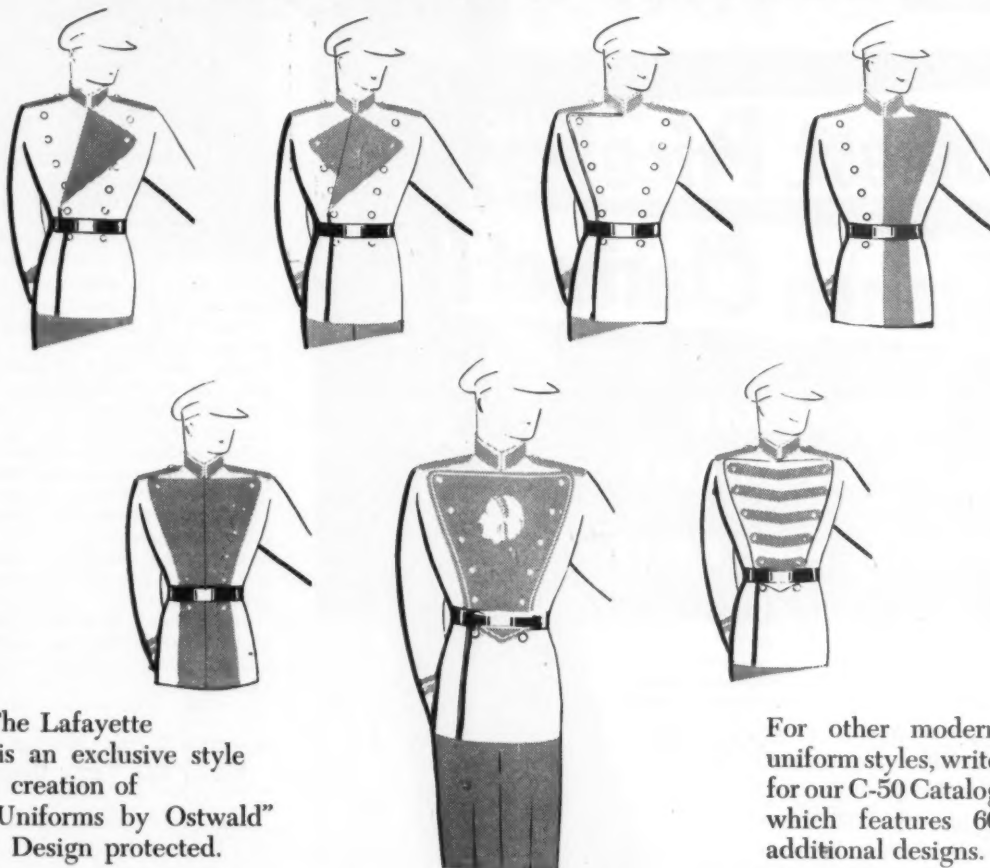
"Contoura" May Answer Copying Problem

A new folder describing the "Contoura" Portable Photo-copies and its uses has just been released by F. G. Ludwig Associates, Deep River, Connecticut.

Frederic G. Ludwig, head of Yale University's Photographic Department developed "Contoura" so as to copy book or magazine pages, including curved text of heavy volumes, as well as flat sheets. A patented plastic cushion on the copying face of the machine makes this possible. The unit will copy matter on any type of paper, any color, whether the matter is written, printed, typed or pictured. No darkroom nor experience. (Turn to Page 47)

UNIFORMS

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Industry News

W.F.L. Drum Co. Completes Large Factory Addition

W.F.L. Drum Co. has just completed a large addition to its drum factory in Chicago, Ill. Wm. F. Ludwig, President of the organization,



announces the new move as necessary to insure continued production of W.F.L. Drums and his Symphony Model Tympani.

The new space provides greatly enlarged manufacturing, shipping and office area as shown in the accompanying photo. The plant is of brick fire-proof construction completely air-conditioned throughout and contains a new large-capacity high-speed elevator for speedy movement between floors.

Most departments have been moved into the new quarters with a minimum of lost production time. Visiting music men are cordially invited to visit this new modern percussion plant anytime they are in Chicago.

Ampro Finds Home Use No. 1 for Tape Recorders

Family entertainment is still the big "pull" in tape recorder sales, according to a recent survey by Ampro Corporation, Chicago.

A random sampling totaling 1,982 interviewees in the Chicago area showed nearly 62 per cent of those questioned would like to own a tape recorder for the pleasures it would afford themselves and other members of the family.

Among the 1,222 replies giving family entertainment as the main reason for wanting the machine, 411 proposed using tapes as a "memory album" of significant events in family history: weddings, graduations, etc., or to record voices of family members to "capture the present for the future." Many of these referred to aged parents whose voices they wanted to preserve.

Tearhairs wanted the recorder for classroom use—for plays, speech and music classes, and for shorthand practice — and religious leaders

(Turn to page 36)

This Community Said,—

We Raise Band Funds The Easy Way

As Told To L. J. Cooley

There's nothing so pleasant as living in a community where neighbors are friends . . . not just neighbors!

So much is being said today in the Newspapers, on Television and through Radio about the good neighbor policy . . . but nothing seems to be done about it. The reason, I guess, is that no one has come up with the formula for getting people better acquainted with one another.

In the community in which I live the people are no different from what they are in all corners of our great country. We're all working feverishly to accomplish our own objectives, and we're spending so much time at this task that we just don't get around to helping our community be a friendlier place in which to live.

Our local High School Band can be credited with creating a new spirit among us which we all enjoy. We have a more closely knit community . . . we know more about our neighbors . . . and we are a happier group of people because our local High School Band sponsored the publication of a Community Birthday Calendar. This program not only reflects credit on our Band for making Clarkston a friendly town but provided the necessary funds to buy instruments and band uniforms which were badly needed. It seems to me that if more groups would follow in our Band's footsteps this entire country could be webbed into a mighty friendly 48 states.

Just about everybody in Clarkston, for example, knows that today is the birthday of George Rowe, Ed Baxter and Mary Fillmore. It is public knowledge that tomorrow is the wedding anniversary of Mr. and Mrs. John Haynay. We all know now how many of the fellows and girls in our community are serving in the armed forces and we have a complete schedule of the meeting nights of our civic clubs so that we can plan to be at those meetings. We know, too, the other important events in our community far in advance of the day they take place and have a schedule

of the athletic events of our local high schools.

I first learned about our Clarkston Community Birthday Calendar program when one of the members of the band came to the door last October and explained that the band was raising funds to purchase new instruments and uniforms. Would I like to have my name listed on the calendar on the date of my birthday? How about the other members of my family and you had better not forget your wedding anniversary! At only 25¢ per listing we could have the name of every member of our family printed on his birthdate. Mary would be listed on January 7; Mary Frances on December 22; mine on January 31 and our wedding anniversary on July 15. The calendar would cost us 50¢. I signed up for four listings and a calendar which only cost me \$1.50. This was the best \$1.50 I spent all last year.

As the calendar program began to take shape I learned more about it. I was interested in this unique way to raise funds easily and painlessly for a worthy cause. I know now that this plan can be used annually by any worthy organization as a "fun" raising as well as a "fund" raising project.

A company in Cincinnati prints the calendars. This is a business with them and they are reliable. They are concerned with financial problems of civic, school and church organizations and have been helping thousands of clubs raise funds annually with their copyrighted Community Birthday Calendar program.

The calendar which now hangs right over the telephone in our home is an eye appealing product printed on good quality stock. The heading says . . . "Clarkston Community Birthday Calendar". In smaller type is printed . . . "Sponsored by the Clarkston High School Band" and there is a beautiful picture of the entire band in the new uniforms they were able to buy because their Community Birthday Calendar was such a great financial success.

My calendar has advertising on it and each of the 18 advertisers are giving special discounts, gifts or merchandise to the people of our community on their birthdays. On January 31st I'm taking my old Ford to Tom's Service Station because with a lubrication and change of oil I'll get 3 gallons of gas free. I can take my family to the movies on the 31st also for the price of two admissions because that day is my birthday and the Plaza Theatre is extending birthday greetings by letting me in, no charge.

Our High School Band has the exclusive franchise in this community for their Community Birthday Calendar. As long as they do a good job with their program they can renew this franchise year after year. With the cooperation of the entire band no one individual had much work to do in getting the various listings. In fact, none of the workers put in more than two or three hours each. The program can be completed in 30 days or less and the profits are terrific. Investigation of this great way to raise money indicates that any sponsor can make from \$400 to \$4000 dollars annually depending upon the size of the community and the plan of procedure adopted to promote the program.

I have never seen a more simplified program to raise money without putting up guarantees. And this program is not dependent on weather conditions or seasons. The calendar can start with any month of the year and runs for a full twelve months. Our calendar starts in January 1954. One of our neighboring towns is now sponsoring this program. Their calendar will start with the month of March 1954 running through February of 1955.

I'm interested in tried and proven money making programs and this is the best for my money. I'm interested in people and friends and the community in which I live and believe me our Community Birthday Calendar is paving the way for a 100% friendly town.



Helen M. Hannen
Supervisor
Elementary Instrumental Music
Cleveland, Ohio, Public Schools

The Importance of the Teacher in the Elementary Instrumental Program

By Helen M. Hannen

The success or failure of the elementary instrumental program depends to a great degree upon the teacher assigned to the position of developing such a program.

Before we can discuss the teacher and the part he or she plays in the growth of this program it is necessary to consider these points:

Is the teacher to be employed by the Board of Education on regular school contract, or is he (or she) to be brought into the school on an hourly basis? If the latter, do pupils pay fees, and does the school or Board of Education subsidize the plan if such fees do not cover the cost of instruction? If the teacher is employed by the Board of Education on contract, how many schools can be covered and how is time allocated for each school? (These points will be considered later.) Will the teacher be responsible for strings only, or will winds and orchestra be part of the duties? No two situations are the same and each one demands its own solution.

From many years experience in Cleveland the Music Department has finally developed a plan which works better than any previous one—(perhaps this too will change as times change.) A bit of history should precede the explanation of the plan. Several years ago all of the instrumental classes (including piano) in elementary schools were taught by outside private teachers or by university students doing practice teaching. Lessons were held once a week, teachers were paid on an hourly basis from fees collected in advance for the semester. There was no subsidy for any deficit which might occur. The vocal music teacher taught the orchestra in which most of the pupils came from private teachers. The others came from school classes. Cleveland has 114 elementary schools; of

these only five have classes above 6th grade. Fourteen years ago there were less than 200 string pupils paying for lessons in the school classes and these were centered on 40 schools. Something had to be done.

In 1939, it was decided to try two teachers hired on contract by the Board of Education. Two young women with a major in violin were chosen for the experiment.

They were assigned to eight schools each, visiting seven schools twice a week, the eighth school, only once, as the schedule worked out. The second year, the assignment was changed to seven schools, the number of hours in each, dependent upon enrollment in the instrumental groups. (The total time schedule is based on a twenty-five hour week, the time all elementary teachers are scheduled. Two and one-half hours of this time are allowed for travelling.) Most of the work was pioneering although each teacher had at least one or two schools where an orchestra was already in operation. The first job was to encourage and stress the study of violin. Upon the success of these teachers one or two more have been added each year until, at present, there are eleven teachers in a total of 72 schools. The assignment begins with seven schools each, visited twice a week, with two to four hours of total time an average in each school. (One school has seven hours per week.) An enrollment of 200 has proved a maximum load. When that is reached in seven schools, the assignment is changed to six schools, and as enrollment again increases, this is changed to a minimum of five schools each. The five-school load has become the practice. Practically all classes are held during school hours. The average length of period is thirty minutes.

In the fourteen year period, 1939-

1953, during which time the plan of employing these violin majors has been in use, interest in strings has increased immeasurably in numbers, more than 400%. This is due to the fact that teachers are specially trained, are on regular school contract, and that classes are scheduled during the school day. Not only are there more string pupils but also there is much greater interest on the part of principals and classroom teachers, who recognize the greater progress and superior quality of work under specially trained personnel. These teachers are responsible for the whole instrumental program in the schools to which they are assigned, including winds and orchestra in addition to strings. There are no fees charged. Instrumental classes and orchestras are a part of the regular school enrichment program. The old plan of tuition classes, (except for piano) is gradually fading from the picture. It has been found that much more can, and should, be expected of a specialist in strings than of a wind specialist with some knowledge of strings, or of a classroom teacher (music or general) who is forced, through necessity, into the job of teaching strings. Pupils are encouraged to take private lessons on all instruments. All pupils who can play are admitted to school classes.

Under this plan, the orchestra teachers, for that is the title under which they are employed, are expected to develop first of all an interest in strings, working toward the ultimate goal, a school orchestra. One should always keep in mind, however, that children are the first consideration and, that interest in their progress comes first, in spite of the goal which may be attained in the school orchestra. Now we come to the main theme, the teacher.

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The instrumental teacher in an elementary school must have more than musical ability. She must inspire the confidence of the faculty as well as of pupils and their parents. She must have the ability to carry out all phases of her job in an efficiently organized manner. This is one of the greatest factors in her success; without it a teacher is lost. She must be independent and yet able to accept help and suggestions when offered. She must not be afraid to ask for help when she needs it. The job, at least for a beginning teacher, is not easy. She must understand, or learn, the whole set-up of the school, (multiplied by 7) of how her particular part fits into and contributes to the life of the school. She must have consideration for the problems of the classroom teachers who cooperate with her in excusing children from other work. She must also have the power to make children realize that any instrumental class, is a part of the regular school program where teaching is carried on as it is in reading or any other school subject. She must be ready to accept any changes or inconveniences of schedule which are bound to occur. (It is a common occurrence to be moved out of a music room to let painters in!) She must have some knowledge of elementary subjects other than music—often it is well for a teacher planning to go into the elementary music field to minor in another elementary subject such as reading, social studies or the like,

even though she thinks she will never need to teach it. This understanding of the other subjects in the curriculum plus excellent teaching in the string class will command the respect of other teachers and insure for the string teacher, a well-earned place on the school faculty.

Aside from musical ability and other teaching qualifications one of the greatest assets for success is personal appearance. Children notice how a teacher looks; they like bright colors and they like change. They are also great imitators. Therefore the teacher must be free of unusual mannerisms.

It has been proved in Cleveland that the teacher employed on contract with a regular school assignment can accomplish more than the instrumental class teacher who comes in once a week and is dependent upon fees for salary. Even if the enrollment for such classes (tuition) is large and the outside teacher spends many hours in a school the contact is not quite the same, nor can the same amount of authority be granted the teacher.

So far, the teacher's qualifications have been those concerned with the job and the school. How about her ability with the pupils? Not all music teachers make good teachers of elementary school children. It takes a particular type of personality and ability to be successful with the young child. The first requisite is that the teacher must like children and be able to treat them as intelligent per-

sons. She must always keep in mind that she is teaching children first and music second. She must be kind and understanding yet definite and firm; and she must be fair.

One child said about his teacher, "We like Miss A because she gives everyone a chance even if he can play only one note." She must be patient and helpful, not unkindly critical, and not sarcastic. A word of encouragement or praise works wonders. She must know how, or learn how, to present every detail of the lesson in such a way that the children will understand what to do and know how to work by themselves. Nothing should be taken for granted. She must learn to use few words and to do much illustrating. She must learn how to plan her work to maintain keen interest at all times. She must uphold high musical standards and definite goals of accomplishment. In fact, she must be a super teacher. Nowhere in the whole field of education is the teacher more important than in the elementary school and this applies to all teaching, not just music.

How does a teacher obtain all these qualifications? First of all, the feeling for teaching must be innate. You have it or you don't. Second, in addition to all the required training there should be some way (or some opportunity for help) in the last year of college, in which prospective elementary teachers can be made aware of what to do the first day of school, how to meet the principal and the pupils, what to tell them, and so on; what to do the first day when the actual teaching begins, how to select pupils for school owned instruments, how to give an assignment, how to make children feel responsible. They should know that there is a difference between teaching a beginning class and conducting an orchestra or other group for public performance. In the elementary school teaching necessarily precedes conducting. These are the things that help most with beginning teachers. A teacher's way is made if she gets off to a good start the very first time she meets a class. Sometimes it may be the first time she meets the principal. Then, of course, as time goes on there is experience; good teaching is the result of experience but if we wait for teachers to get experience, we won't have any teachers, because the only way to get experience is to teach. (One of the problems, then is selection of promising students to become teachers.)

The ideal instrumental teacher in the elementary school, is the one who has an excellent background of playing experience and preparation for teaching, a pleasing appearance, a well-rounded education and an interest in other cultural fields; the one who possesses the power of leadership and of organization plus a willingness to learn; one whose personality radiates confidence and appeals to children, as well as parents, and to fellow teachers.



"We know that seven year old children are eager to learn strings," says Helen M. Hannen, Elementary Instrumental Supervisor of Music of the Cleveland, Ohio, Public Schools. Here we see Miss Marie Snyder, one of Miss Hannen's fine string teachers, at work with a group of interested seven year olds.

This Is the Story of the Newly Formed

American School Band Directors Association

By Forrest L. McAllister

No one really knows how it all started. Some say that it was in the Winter of 1936, others have said it all started right after World War II, and some say it was in the Spring of '52. It is known however that for more than a decade, there has been an inner desire by many school band directors to have some kind of club, organization, fraternity, or association at the national level that would give them the opportunity to meet annually for the purpose of exchanging ideas, and just sort of "talk it over".

Many school band directors expressed their desires to form such a group, but no one seemed to know how to start. Perhaps the real beginning of the newly formed American School Band Directors Association took place at the American Bandmasters Association convention at Miami, Florida last Spring. Following one of the inspirational meetings headed by the newly elected president, Lt. Col. William Santleman, Director of the United States Marine Band, three active ABA members, the late Louis Blaha of Morton High School in Cicero, Illinois; James C. Harper of Lenoir, North Carolina, and Dale C. Harris of Pontiac, Michigan were chatting in the hotel lobby. All three said that something should be started for the High, Junior High and Grade School Band Directors of Public, Private and Parochial schools in the United States, Canada, and Mexico. Dale Harris was asked by the other two to explore the idea with several school band directors who were not members of ABA.

In the Summer of 1953, Mr. Harris contacted several men in the Mid-West and asked them to meet in Chicago to just "plain talk" about a proposed national organization. In attendance at this meeting were such pioneers as George W. Patrick of Springfield, Illinois, Clarence Shoemaker of Downers Grove, Illinois, and Louis Blaha. Again, all agreed that there was a genuine desire for forming such a group. Harris was selected as temporary chairman. Under his guidance, these men were to select several men from a half dozen

or more states to meet at a predetermined time and place for the purpose of organizing the national group.

The Iowa School Band Directors Association became very much interested in the project, and through Mr. R. Cedric Anderson of Cedar Rapids, Iowa, his city was selected to host the charter meeting of the ASBDA. Though the week end of November 21st was stormy with bliz-



PRESIDENT
Dale C. Harris
Pontiac, Michigan

zard conditions threatening, 59 men from 14 states drove, flew, and took trains to attend. They came from as far south as Texas, as far east as New York, as far west as Wyoming and as far north as Minnesota. They did not know who, or how many other directors would come. They only knew that they were invited, because a small steering committee knew they were interested.

It was interesting to watch the expressions on these band directors faces as they arrived for the two day meeting. Some had not seen each other for as long as 15 years. Old acquaintances were renewed. Enthusiasm was at an all time high.

On Friday night, November 20th, Dale Harris, called for an Agenda meeting. Some 12 directors were selected. The hour was past Mid-night before they recessed, but they were confident that the Agenda would be interesting and to the point.

At exactly 9:00 A.M. on the morning of November 21st, the local host, R. Cedric Anderson, called the meeting to order, and stated that nominations for an Acting Chairman of the meeting were in order. Dale Harris was nominated and unanimously elected to the post. Then followed one of the most orderly and "meaty" meetings that has been witnessed in quite some time. George W. Patrick, of Springfield, Ill. was elected Acting Secretary.

The first big job was to write a Constitution and a set of By-Laws. Dale Harris had prepared a tentative set. Approximately 28 hours passed before they were adopted. Late on the afternoon of the first day, the Acting Chairman appointed several committees such as membership, program, teacher recruitment, publicity, finance, and others. They were to meet all night if necessary so that they could give a comprehensive report on the following and final morning session.

After the Friday afternoon session, these men recessed just long enough to have a banquet. The Guest Speakers who lauded the new idea were Dr. Austin Harding, Director Emeritus, University of Illinois; Glenn Cliffe Bainum, Director Emeritus, Northwestern University, and Carlton Stewart, former Director of the Mason City, Iowa, High School Band. All three of these great men played an important part in the growth of school bands in this country during the past 25 years.

Following the banquet, the committees went into session. The clock striking 2:00 A.M. meant nothing to these men. They had a job to do and nothing was to interfere with following it through. Every single man who attended the charter meeting was placed on a committee.

The final meeting opened at 9:00 A.M. on Sunday. History was in the making. The revised Constitution and

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By-Laws were read and adopted. Permanent officers were then elected. They were: Dale C. Harris, President, Pontiac, Michigan; Pat Arsers, Vice President, San Antonio, Texas; R. Cedric Anderson, Secretary, Cedar Rapids, Iowa; George W. Patrick, Treasurer, Springfield, Illinois; and the following three Board Members . . . Dean L. Harrington, Hornell, New York; John Farinacci, Cleveland Heights, Ohio; and H. L. Lidstrom, Rochester, Minnesota. Committee Reports were read and adopted, (complete reports in The SM next month)

The final order of business was a unanimous vote of the Charter Members to make THE SCHOOL MUSICAL the Official Publication of the

American School Band Directors Association.

As the men were checking out of the Hotel to return to their respective schools in 59 different cities, they seemed to be happy and expectant with the future. Phrases such as "Gosh, I feel like rolling up my sleeves and really going to work" could be heard. Another director said "It's almost like being born over again".

The writer will not discuss the membership eligibility at this time. It is all contained in the Constitution and By-Laws published in this month's issue of The SM. However, any band director who is interested in learning more about this great new organization should write direct

to its dynamic new president, Dale C. Harris, Director of Instrumental Music, Pontiac High School, Pontiac, Michigan.

Listed here are the Charter Members who were in attendance at the Cedar Rapids meeting:

**Delegates in Attendance
at the Organization Convention of the
American School Band
Directors Association**

**at
Cedar Rapids, Iowa,
November 21, 22, 1953**

Charter Members by States:

COLORADO

Lloyd, Jensen, Band Director, High School, Sterling, Colo.

(List Continued on Page 26)



VICE-PRESIDENT
Pat Arsers
San Antonio, Texas



SECRETARY
R. Cedric Anderson
Cedar Rapids, Iowa



TREASURER
George W. Patrick
Springfield, Illinois



BOARD MEMBER
Dean Harrington
Hornell, New York



BOARD MEMBER
John Farinacci
Cleveland Heights, Ohio



BOARD MEMBER
H. L. Lidstrom
Rochester, Minnesota

Official ASBDA Constitution and By-Laws

Adopted by the Charter Members, November 22, 1953, at Cedar Rapids, Iowa

CONSTITUTION

Article I—Name

This organization shall be known as American School Band Directors Association.

Article II—Object

The object of this Association shall be as follows:

1. To foster a spirit of friendliness, fellowship and cooperation among elementary and secondary school band directors of America.
2. To develop a comprehensive program that will be of musical and educational benefit to school band directors and their students.
3. To provide a common meeting ground and clearing house for an exchange of ideas and methods that will stimulate professional growth among school band directors and that will, in general, advance the standards of musical and educational achievement for the school bands of America.
4. To work in close cooperation with school administrators as representatives of their individual schools and through their respective administrative associations in order that the program of the American School Band Directors Association will be in harmony with the school program as a whole.
5. To serve as an authoritative means of liaison between the largest group of instrumental music teachers in the United States—The School Band Directors—and music publishers and musical instrument manufacturers.
6. To cooperate with existing Associations whose purpose is the betterment of bands.

Article III—Meetings

Dates and location of meetings shall be determined as follows:

1. Meetings shall be annual and at such time and place for the following year as is deemed most advantageous and convenient to the membership. This shall be decided by a majority vote of the members present.
2. Quorum. A quorum shall consist of the members present.
1. (a) The Officers of this Association shall consist of four officers: Namely, President, Vice-President, Secretary, and Treasurer.
(b) Tenure of office: Officers shall be elected for a period of one year and no member shall hold the same office for more than two years.
2. An Executive Committee shall assist in the administration of the affairs of this Association. This Executive Committee shall be comprised of the officers, the officers of the preceding year and all past presidents. Due to the non-existence of past officers in the initial year, it is suggested that during the organization meeting three executive board members be elected from the membership to serve for the tenure of the first President.

Article IV—Membership

I. Active Members:

a. Eligibility:

Men or women of established personal and professional integrity and reputation who are actively en-

gaged in the teaching and directing of school bands on the Elementary School, Junior High School and Senior High School levels.

b. Selection of Membership:

1. Membership shall be established on a merit basis. Eligible candidates desiring to become a member of the American School Band Directors Association shall make application on the official application form. This completed application form shall then be submitted to the national membership committee. The application must then be submitted to the state committee for their majority approval and then returned to the national membership committee for final approval. A ballot listing the approved candidates shall then be prepared and submitted for final action at the annual business meeting of the association. After due consideration and discussion the members shall be voted on by secret ballot and acceptance shall be by two-thirds majority vote of the members present.

II. Associate Members:

Individuals who do not meet the qualifications of active membership; music publishing firms, musical instrument manufacturing companies and music dealers or their representatives may become Associate Members upon application to and approval by the board of directors. (See By-Laws, Article III, Section 2).

Alternative: Invitations.

We, the undersigned charter members, of the American School Band Directors Association, certify the foregoing Constitution and the following By-Laws to be the official instrument of policy and procedure for that Association,
Date November 22, 1953
Cedar Rapids, Iowa

Signed, (The entire list of charter members in attendance signed the original copy of the Constitution and By-Laws)

BY-LAWS

Article I—Duties of Officers

Section I—Duties of the President:

1. It shall be the duty of the President to preside at all meetings.
2. He shall appoint all committees except nominating and membership committees unless otherwise directed by the vote of the general meeting. The nominating and membership committees to be elected at the annual meeting.
3. He shall serve as presiding officer of the executive committee.
4. He shall serve as ex-officio of the executive committee.

Section II—Duties of Vice-President:

1. It shall be the duty of the Vice-President to perform the duties of the President in event of his inability to serve. It shall also be the duty of the Vice-President to serve on the Executive Board.

Section III—Duties of the Secretary:

1. It shall be the duty of the Secretary to keep the minutes of all meetings in a permanent book of ledger form in order that the Association can have a permanent record.
(By-Laws Continued on Page 26)



Prof. George Stout of the University of Houston, Texas, has developed some outstanding visual aids for his KUHT-TV beginning piano lesson sessions. The L. H. picture shows the electric keyboard that lights the exact notes that the students are playing in the TV picture. The R. H. picture shows Prof. Stout fingering his electrical keyboard which causes the visual keyboard to function. With the aid of several TV cameras he is able to switch from student to electrical keyboard visual aid, to staff notations at blackboard, to himself as the need arises. He is indeed charting the future of group piano instructions.

Beginning Piano By Television

By Prof. George C. Stout

Beginning piano is being offered by the University of Houston over K.U.H.T., channel 8, the first educational station in the nation. Thousands of people in all walks of life are being given the opportunity to take piano lessons by television in the privacy of their own homes. Students may take for college credit or home study just for fun. Those taking for credit attend seminars on the University campus twice monthly. Students enrolled for home study come to the campus once monthly for group instruction when they desire to do so.

This is the first time piano lessons have been offered by television in the United States. The course lasts eighteen weeks and ends Feb. 1st, at which time another beginners course will begin. The telecourse is presented with four University students in a demonstration class in the studio, and viewers simply join the class at home. Since most of the students who are enrolled come to the campus at least once a month it is possible to see how they are progressing with the lessons. At the present time it is apparent that the students taking by television are making more progress than those students regularly enrolled for the same course on the campus. This is quite an interesting development.

Telecourse students range from teen-agers to one 85 yr. old grandfather. Quite a few husbands and wives are taking together as well as mother and daughter. One enthusiastic husband invented a lighted keyboard especially designed for the course and presented it to the television department. He is also working on a small keyboard with sounds produced from iron bars for the use of students who do not have a piano. A surgeon taking the course decided that he might have time to practice between patients and is having a piano moved in his office so that he won't get behind. Some small boys playing football have been known to stop the game in order to take the piano lesson. One lady in a rural community wrote in for the music explaining that she wanted to learn some Christmas carols for use in a Christmas program in her church. Viewers write in saying that they are getting good reception from a distance of forty miles. However the best reception seems to be in a twenty mile radius of the station.

Special arrangements are made of all the music used on the telecourse and the enrollment fee covers all of the music and campus instruction. Music of all types is used on the program and at the present time more

than seventy selections have been played and chorded. Folk songs, easy symphonic themes, opera melodies, cowboy songs, hymns, and current popular songs are included. Melodies are played by ear and original accompaniments created in addition to those played with music. Quite a number of original melodies have been com-

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Cover Picture

In this day of Buck Rogers' and Flash Gordon's ray guns, you wonder if education is progressing through the miracle age of television. Professor George Stout of the University of Houston, Texas, not only says "yes," but proves it.

Our January cover shows Prof. Stout, teaching one of his now famous beginners piano lessons, via TV station KUHT which is one of the few Educational Stations in the United States. His TV students number in the dozens. More are joining his classes each week.

Many large metropolitan areas are planning TV Educational Stations in the near future. The SM predicts that music lessons will be an integral part of their planned programs, thanks to Prof. George W. Stout of the University of Houston, Texas.



The Band Stand ...



By Arthur L. Williams, A.B.A. A Section Devoted Exclusively to the COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

California-Western Division Chairman

Ronald D. Gregory, Chairman of the California-Western Division of the College Band Directors National Association is Director of Bands and Associate Professor of Music at the University of Utah, Salt Lake City, Utah. Ron has two degrees from Ohio State University, taught in Ohio public schools, in the U. S. Navy, and at Associated Colleges of Upper New York before coming to Utah in 1948.



Ronald D. Gregory

Not only is he supervising seven different bands on his campus, but as well he is serving the Utah Music Educator's Association as President. Those who saw and heard the U. of Utah vs. Brigham Young U. football game on Thanksgiving Day will appreciate the fine performance Ron's band gave as well as the fine pick-up and attention given band music by the sports announcers. Congratulations to Ronald Gregory and the California-Western Division which held its Division meeting in Los Angeles, California, last December 29-30 in conjunction with the West Coast Music Clinic!

A Salute to CBDNAers From Our National President

Happy New Year to all members of CBDNA and to all whom they hold dear! The support given me this past year as your president has been

heart-warming. I extend thanks to all of you for your letters, your ideas, and for the commendable work you are doing toward our goals. The Division meetings which have been held and those which are scheduled for the winter and spring months are evidence of the interest and work involved. Such application is characteristic of our Association, so the new year is sure to bring new ideas, new music, and renewed energy. My wish is that 1954 will be your best so far, and that it will be a prelude for many more happy years ahead.

Signed:

Clarence Sawhill, President
College Band Directors
National Association

Highlights Scheduled for North Central Division

Word from Nilo Hovey, NC Division Chairman, from Jordan College of Music of Butler University, Indianapolis, Indiana, informs the BAND STAND that some of the highlights for the January 9-10, 1954 Division meeting at the University of Illinois, Urbana, Illinois, will be:

University of Illinois Percussion
Ensemble
Michigan State College Woodwind
Ensemble
Indiana University Brass Choir
University of Illinois Concert Band
Dr. Earle Kent of the C. G. Conn,
Ltd., Research Department
"Acoustics"

Mr. Seldon Leonard—"Binaural
Recording Techniques"

Marching Band Movies and Panel Discussion

Conference Dinner honoring Dr. A. A. Harding—Dean of American College Band Directors.

The North Central CBDNA membership has received the complete details of this significant meeting from Leonard Meretta, NC Secretary-Treasurer, Director of Bands, Western Michigan College of Education, Kalamazoo, Mich.

Among the band manuscripts planned to be heard on Saturday, January 9th at 1:30 P.M. on the Original Band Compositions session are the following:

1. "Prelude and Rondo for Band" by Paul W. Whear, Director of Bands, Mt. Union College, Alliance, Ohio.

2. "2000 A.D.—Suite for Band" by Jerome Urban, Band Director, Armour High School, Aurora, South Dakota.

3. "Concertino for Band" by Robert Kelly, who we understand is on the music faculty at the University of Illinois, Urbana, Illinois.

4. "An Overture for My Sister" by Gerald Humel, formerly a student at the Oberlin Conservatory of Music, Oberlin, Ohio and until recently attached to the Band Department at Mitchell Air Force Base, Mitchell Field, New York.

5. A symphonic work for band by Don McGinnia, Conductor of the Ohio State University Symphonic Band, Columbus, Ohio.

The above was written in November.
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PICTURE OF THE MONTH: University of Illinois Concert Band, Mark H. Hindsley, Conductor, Director of Bands, University of Illinois, Urbana, Illinois. This fine picture of one of America's finest university bands was taken at the 63rd Anniversary Concert, March 19-20, 1953. Many college band directors will flock to Urbana, Illinois, January 7 to 10, 1954 to hear this band as well as the other Illinois Bands at the Silver Anniversary of the "original band clinic." Director Emeritus Dr. A. A. Harding will be honored guest and featured artist. We salute Mark Hindsley and the University of Illinois for their outstanding contribution to the band world!

Choral Section



Address all Correspondence to The School Musician, Choral Editor



"To provide the young student an opportunity to express himself through music," is one of the main reasons that Harold L. Hillyer, Director of Music, Montrose, Colorado, High School, loves to teach Vocal as well as instrumental Music. Here we see his beautifully trained mixed chorus and a-cappella choir that is a favorite of the citizens of Montrose.

My Pet — Vocal Music

By Harold L. Hillyer

"There is not any Music of Instruments whatsoever, comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered."

WILLIAM BYRD

To every vocal instructor, there should be a purpose and an aim for teaching vocal music, therefore the following list will give in some detail my aims and purposes.

A. To provide the young student an opportunity to express himself through music.

B. To provide singing experiences that will foster musical growth.

C. To increase his technical tools

which will bring about greater proficiency (hence greater enjoyment), development of techniques and skills not as ends in themselves, but as a means whereby the individual may be able to acquaint himself with a wider range of music literature than would be otherwise possible.

D. To develop a greater sensitivity for beauty of the choral tone.

E. To expand the student's horizon as regards the wide range of choral literature and vocal music in general through the use of such reading devices as a number system or sol fa system of reading.

F. To bring about an understanding of proper tone production through discussions, demonstrations, and recordings of the proper choral tone.

G. To increase the student's aware-

ness of the peculiarities of ensemble singing as opposed to solo singing—blending, color, dynamics, diction, and so forth.

"My Pet," and why do I say a pet? As an instrumentalist one would think I would be predominantly interested only in the instrumental field, but through the years of teaching, I have found excitement, spiritual and moral values in teaching vocal music.

A singing people are likely to be a high-hearted and healthy people. For singing alone, ensembles or en masse provides an opportunity for release and relaxation which is both refreshing and invigorating. Moreover, when group singing is a means of experiencing those values of delight which lie in humor, sentiment, and beauty,

It becomes a source of spiritual strength. In secondary vocal teaching, a teacher finds all of the enjoyments of singing, and finds students who love to express themselves through their voices.

There are many phases of vocal music which are fundamental and are taught to the student when working with them. When the conductor of a choral organization raises his baton, he stands before a great mirror capable of reflecting his response to the mental, moral, spiritual, and aesthetic qualities of the poetry and music he attempts to interpret. This great mirror is his choir. Through his mind and understanding the spirit of mute composers move and have their being. Through the medium of his choir he re-creates and reaffirms the highest and holiest, the most human of man's experiences.

The young people that sing in our choirs today are extremely sensitive to great emotional and spiritual values. They are capable of great depths of feeling and understanding.

I feel that every student should in some year of his high school education take vocal music to find the moral and spiritual values that this medium can offer.

My pet phase in vocal music is that of interpretation. Singing can carry many meanings and can be broken in to many segments, but let me explain



Harold L. Hillyer
Director of Music
Montrose, Colorado, High School

this phase. First of all, vocal music teaches the student many things—breathing, diction, posture, tonal production, and most important—interpretation, and to use one's vocal chords to the best advantage. It has been my rule to have all instrumentalists enroll in the vocal organizations. I feel that they can better understand breath control, and the many other intricate phases, and can better express themselves through proper in-

terpretation. Instrumentalists can better understand music through their participation in vocal music; they can better be shown phrasing and tonal quality through vocal organizations. As will be seen, I highly advocate the singing tone on all instruments, and a feeling for music as vocal music is interpreted.

An instrumentalist need not sacrifice his "first love" in preference to vocal, but a better understanding of all music will be his in working with both vocal and instrumental. When asked which I prefer, I find myself confronted with a major question. If an assistant were given to me, which would I give up? This is also a major

question, and I find myself giving neither as each plays a major part in my musical life; therefore as an instrumentalist I have found a change of heart towards the vocal music and have found that both play an important fifty-fifty part in the music education of each and every student, teacher, and administrator. In reality *voices and instruments are actually one*. We cannot overlook the overall picture of music for the sake of specialization; therefore special techniques should be means towards expressing one's self in all types of music.

In working with vocal organization
(Turn to Page 32)



The Choral Folio...

By Walter A. Rodby

Have you ever heard of a choral piece called "The Aaronic Benediction"?

I ask the question because several years ago while rummaging through a dusty, yellowing collection of music, some of it more than a hundred years old, I found a manuscripted copy of choral music on a piece of blueprint paper about half the size of a standard sheet of octavo music. The title said "Aaronic Benediction," but listed no composer, copyright information, tempo, or dynamic marking, or anything else one would normally find on properly edited music.

The words I quickly recognized as the standard Lord-Bless-You-and-Keep-You lines found in the old testament, but the music was unfamiliar. As I looked it over, it wasn't long before I realized that I had stumbled on to something well worth investigating. The music was startlingly simple, for mixed voices in four parts, and lovely enough to make me wonder why I had not heard it before.

Since that time, I have used this benediction over and over again, in school and church choirs, and I have yet to hear one unfavorable comment about it either from singer or listener. I have never seen it in print, and I have never heard it sung by any choral group other than my own.

I am sure most of you are familiar with the Peter Lutkin setting of these same words. For almost a half century, choirs all over the world have sung Lutkin's "The Lord Bless You and Keep You," and the popularity of his composition might well explain why I have not heard the other one. There is the possibility, too, that the "The Aaronic Benediction" has not been published, and yet I have a feeling that such simple, effective music just wouldn't be forgotten.

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Onieida St., Joliet, Illinois.

At any rate, I need your help. If any of you are familiar with the piece or know where I can get a copy, please write me so that I may make it available to others. If you do not know it, I will stake my cramped writing arm that when you do hear it you will agree with me that it is as beautiful and as effective a benediction as there is in the whole choral repertoire. It certainly deserves a better fate than I have found it to have, and I would be most happy to reproduce it for any of you who would like a copy. But first, I must know if the piece is someone else's property. It can be traced through the usual sources, but that takes a long, long time, and before I start perhaps one of you will have the solution. You might find it in an old hymn book, or it may be readily available through some well known publisher. If you know, I would be grateful if you would tell me, so I can tell others.

New Issues

My September column reported the news that Dr. Harry Robert Wilson, Professor of Music and Music Education, and director of all vocal music at Teacher's College, Columbia University, had written a special arrangement of the spiritual "Jacob's Ladder," and dedicated it to me and my girl's choruses. The publisher, Ricordi of New York City, got it out for distribution late in November. Since I promised to review it at the earliest possible time, and already I have had several inquiries for more information about it, we will start the reviews with Dr. Wilson's fine compli-

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January

ment to me and my choral groups.

1. "JACOB'S LADDER" (Spiritual), SSA arranged by H. R. Wilson, Octavo No. N.Y.1629, Published by G. Ricordi & Co., 25¢

I'll start by admitting that I'm prejudiced, but I firmly believe that Harry Robert has done it again! Here is a simple arrangement that should be in the repertoire of every high school girl's glee club. Instead of the vigorous rhythmic swing usually associated with this spiritual, Dr. Wilson has developed the arrangement rather differently in a slow three-four tempo emphasizing a smooth phrase line. Your chorus will have a splendid time, "climbing, climbing, climbing" alternately in each of the three parts and through three closely related keys. The accompaniment is quite easy, and even the most inexperienced player could do a decent job with it. Look this one over for a contest piece, it has all the earmarks of a winner!

By the way, if you would like a copy, send a card to Ruth Roland, c/o G. Ricordi Music Publishers, Trade Department, 132 West 21st St., New York 11, N. Y. Mention my name and she'll send you a copy, gratis.

2. "LORD, TO THEE OUR HEARTS ARE RAISED" (Cherubim Song) SSA, by Glinka arranged by Tkach, Octavo No. 323, Paul A. Schmidt Music Co., 16¢

Here is an excellent sacred piece to add interest and beauty to any concert. Performance of this music is within the ability of most any women's or girls' chorus; the accompaniment is easy, would even work well on the organ; and the vocal lines are above average in interest. As is customary with most cherubim songs, the first part is slow and almost sweet, while part two offers a welcome change in pace.

Incidentally, if you are not acquainted with this publisher, get on his mailing list. The catalog is comparatively small, but offers some lovely things. Paul A. Schmitt Music Co., 88 South 10th St., Minneapolis, Minn.

New Catalog Idea

Clayton F. Summy Co., 235 South Wabash Ave., Chicago, Ill., has issued a most interesting and unusual catalog called: "The Choral and Choir Directors Guide." The book is a thematic organization of all the sacred and secular choral music in the Summy library, presented in a way that makes it especially easy to find the type of piece you are looking for. Part of the actual music of each title is illustrated

ed, and such indications as sacred or secular, grade of difficulty, recommended use, voice ranges, accompaniment, performance time, and special solos are also there. If this publisher has the music you wish to perform, you certainly won't have a bit of trouble finding it in this catalog. Write for a copy while they last.

Mixed Voices

PRAISE IN SONG, A collection of sacred choruses for mixed voices, edited by Walter Ehret, published by Belwin, Inc. Rockville Center, Long Island, N. Y. 75¢

For the school choir, this collection will take care of at least three Bacca-laureate Services. Walter Ehret has had the good sense to gather together about a dozen high quality anthems and then do little in the way of adding or subtracting. Consequently, what is good remains that way. If you are looking for tried and true material, not highly arranged stuff, with a substantial selection for all the church year, this book represents a good buy.

I might add that Mr. Ehret also has a similar book out for women's voices called "With Voices Raised." Same publisher and price, but different music.

Men's Voices

"SOLDIER'S SONG" TTB, with Trumpet and Snare Drum, by Zoltan Kodaly. Octavo No. 1892, Boosey and Hawkes, 20¢.

If you are looking for something out of the ordinary for the Boys' Glee Club Concert, this rather wild bit of noise will give your audiences an unforgettable thrill. With a special trumpet fanfare and a snare drum going full blast against easy, but off-beat rhythms, you will need a fairly good group to tackle this one. However, the vocal lines are only in three parts and not difficult. Once you get going on this piece you will find it hard to leave alone. It's worth a try, even if only to get to the end where the soldier says, "Captain, my saluting days are done!"

Old Timer

ROBIN IN THE RAIN, SSA, Noble Cain, Octavo No. 2-G1181, Remick Music Corp., 16¢

In all my years of music contest judging, this old war-horse has been performed for me more frequently than any other single piece for girls' voices. I kept wondering why until I gave it to a sextet to learn. They came back the next day with the piece memorized and sounding good enough for public performance. And what's more, they loved the thing! That explained it. Now I keep it in the top drawer, and when I need a number in a hurry, I pull old Robin out of the precipitation, and watch the feathers fly!

Next month: Music Contest Do's and Don'ts.

W. R.

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Teen-Agers Section . . .



By Judy Lee

Minooka Band Stops Parade with Dragnet

By Joanne Coop
Teen-Age Reporter
Minooka, Illinois

The Minooka School Band of Minooka, Ill., really worked hard to shape up for their invitation to march in the Armistice parade in Joliet, Ill., on November 11. The band played Dragnet, America the Beautiful, and Headway March in the routine we worked out so successfully.

The Band has a membership of fifty. We have been preparing marches and popular pieces to play at our Minooka basketball games in Minooka. Some of the marches are: Our Director March, The Thunderer, Show Boy, Headway, and many others. As yet we have only one popular piece, "Crying in the Chapel," but there are more coming.

The newly elected band officers for the 1953-54 year are: Bob Turner, president; Earlene Binkelle, vice president; Marilyn Stafford, secretary; Henry Sing, treasurer; Mike Stegman, Earl Shearer, and Joan Feeney, board of directors; John Stegman and Andrew Anderson, custodians; Janet Erickson and LeRoy Vaskdal, uniform custodians; and Joanne Coop, librarian.

Our Minooka Girls Glee Club officers for the 1953-54 year are: Jean Rushton, president; Ferne Schimmel, vice president; Martha Moore, secretary; Carol Dixon, treasurer; Marlene Guglielmetti, Charlene McEvely, and Francis Szymanski, board of directors; Karen Brown and Joan Knudson, librarians; and Joanne Coop, reporter. We have an enrollment of sixty members.

We are trying very hard to think of a name for our Girls Glee Club. We would appreciate it very much if all of you that read School Musician would send us a name for our Club. We are looking forward to getting many names through the mail soon.

Mr. McAllister, our director, is organizing a Boys Glee Club. They have up to date about twenty members. The boys' officers have not been elected as yet.

An intermediate band has not started at the present, but will be in a very short time.

We are looking forward to a very successful year in all of our music activities and hope the same to all of

you. We are going to take a big bundle subscription to The School Musician.



Boy our Uncle Henry (Fillmore) sure rates. . . I really believe he is No. 1 on the "Guest Conductor Parade" with all teen-agers. Uncle Henry was presented this beautiful Seminole headdress by the famous Majorettes of the Florida State U. Marching Chiefs Band when he arrived at Tallahassee to conduct the 1500 Bandmen during the halftime show of the FSU—Abilene Christian game. . . J. L.

Miami Senior High Uses New Type Show

By Bill Taylor
Teen-Age Reporter
Miami Senior High School
Miami, Fla.

The Miami High "Million Dollar" Band has used, this year, an entirely new (tous) type of half-time show, combining colorful pageants with complex formations, sometimes animated. The ideas for these formations come from informal weekly meetings of the band and majorette officers and band directors, Mr. Al. G. Wright, and Mrs. Gladys Ditzler. The successful execution of the formations has been greatly helped by the installation on the drill field of a 12 foot high observation platform, built and presented to the band by members of the Band-Parents Association. By using this platform, the directors can

get above the band to observe the formations, as they will appear from the stands in the Orange Bowl at half-time. The results have been the most impressive and best-liked shows the band has ever presented.

S.F. Warrior Band Think They Have Top Director

By Joan Finsterbusch
Teen-Age Reporter
South San Francisco High School

Here is some news about our band. A few weeks ago we played for the University of California in which there were about 80 other bands from all over the state. It was quite an experience for our new members also for the old ones. We were only a part of a gigantic maneuver, the field was covered from end to end with bands. I never saw so many different colors of uniforms at once.

We played for every football game and did a maneuver. We did a square dance in one. The Warriors band (that's our name) traveled to two games about 50 miles away.

Here is a picture of our band director, Mr. W. C. Heckman, who has



We really thing our director, Mr. W. C. Heckman, is tops.

helped us many times over. He is 28 years old and 5'10". Before graduating he went to Central State College then to Corntal University then to California where he graduated in 1949. He is admired by every student and teacher in the school. He is the kind of teacher that I am sure that any school would want. Not only does he have the band to handle, but he is also the Student Affairs teacher.

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The HONOR SCHOOL MUSICIAN OF The Month

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Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN OF The Month." Any school, organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

Jim Sinclair of Washington, Pennsylvania, has been selected as the "Honor School Musician of the Month" for January.

Jim is the 17 year old son of the Reverend Charles Sinclair, Salvation Army Lieutenant, and is president of the "Little Prexie" Band of Washington High School. He and his cornet play a leading role, not only in the "Little Prexie" Band, but also in the Salvation Army Band of Washington, Pennsylvania. His ability includes "Be-Bop" and "Dixieland," too—he's a "mean" man with the horn!!!

Jim's father, who plays a nice trumpet himself, began giving Jim lessons on his tenth birthday, continuing them until he was fourteen. In the meantime Jim received valuable experience filling in with the Salvation Army Band. He received additional training at the Pittsburgh Musical Institute under Carl McVicker, and for the past four summers was one of the three in Eastern United States selected to attend Star Lake, New Jersey Music Camp under a scholarship, studying under Erik Leidzen, Vernon Post, Edward Lacock, Billy Perritt, and Dr. Edwin Franko Goldman. Jim is the proud owner of a conducting diploma presented to him by Dr. Goldman. On two occasions he has been guest soloist at the Glendale Music Camp, Cincinnati, Ohio. Last year he attended this district's high school band Seminar.

Jim Sinclair is making music his career. After graduation this spring he plans to attend the Eastman School of Music, Rochester, New York.

I think we Teen-Agers everywhere in the world should join together in congratulating the Washington High School in Pennsylvania for their outstanding entry, Jim Sinclair, for the "Honor School Musician of the Month." Any high school would be proud to have him as a student. We know Jim will make good in his college work. We all wish you the greatest of success.

Now gang . . . have you selected the girl or boy in your school that you would like to enter in the "Honor School Musician of the Month" contest? If you haven't, do it right away. Just send me a glossy print picture of your entry together with a 150 to 250 word article on why you think he should be selected. Be sure to mention his academic standing, musical



accomplishments, clubs belonged to, popularity with his fellow students, and anything else you think might influence the judges in selecting the month's choice. Remember, all entries are re-examined each month regardless of the month they have been entered. The June issue will contain the picture and story of the "Honor School Musician of the Year." He or she will be selected from the winners in the previous nine months. Who will it be . . . will it be someone from your school? There are four more months to go . . . February, March, April, and May. Better hurry for the time is getting short. . . Judy Lee.

El Cerrito Gaucho Band Boosts Servicemen Morale

**By Margaret Wright
Teen-Age Reporter
El Cerrito, California**

I've been reading in the teenagers' section about all the swell bands around the United States and so I'm writing you to tell you about one of the busiest high school bands you could find anywhere.

I'm speaking of the El Cerrito Gaucho 100 piece Band of El Cerrito High School, El Cerrito, California, under the direction of John Overholtzer.

We started off our fall semester well, something like this:

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois.

Chosen to represent all of Northern California at the State Fair in early September, we performed before thousands in the grandstand, in the intense heat. As a thank you, we were given front row seats for the Phil Harris show later in the evening.

Besides marching, performing stunts, and playing for nine of our Alma Mater football games, we were invited to represent Ohio State at the Ohio Stat-Cal game in October, and Washington State at the Washington State-Stanford game in November.

Greeting the twelve queens for the Ohio State-Cal game at the Oakland Airport, and placing first in the annual Berkeley Parade of Lights, won us Gauchos our ninth trophy.

Participating in the annual band day at the University of California, in which high school bands from all over California join together for a half time stunt, our 125 piece ensemble was voted as being the largest and best marching of the 67 bands represented.

Representing Contra Costa County in the United Nations program in the Oakland Auditorium on October 21, was another big honor and thrill for our band.

Now that our chain of football events are over, we are planning our annual band show.

It is a circus type of show with booths just like in a carnival. We run the booths all day and the band show is in the evening. Last year we netted over \$500.

The profits sure came in handy for purchasing new uniforms, cleaning the old ones, buying music, etc.

Trips to several Armed Forces Camps like Parks Air Force Base and Fort Ord Army Camp, are also being scheduled.

Interested in boosting the morale of the boys away from home, we put our all into the hour and a half show.

Other than playing numerous pieces like Beep Bop session and Second Hungarian Rhapsody, skits are added for a comedy touch.

As a suggestion to other bands, I would just like to say that our show always goes over real big with the servicemen, and it makes us feel good to know that they really appreciate it. There are an awful lot of Armed Forces camps around the United States. Why don't a few more bands entertain at them? I can guarantee they will enjoy it.

Our Gaucho band is noted as having 100 members, but we really have 125 pieces.

As you can see we are a very, very busy band, but you couldn't find a happier group of musicians anywhere.

"MUSIC PEN PAL CLUB"

By Gary W. Longrie
Pen Pal Club Coordinator
702 W. Mason St.
Green Bay, Wisconsin

Once more, dear friends we meet in writing again.

I received a letter from a young student in Rangoon, Burma. It was indeed thrilling to receive a letter from a distant land. But, even more thrilling was the content of that letter. I'm going to quote a bit from it.

"I am writing you in the hope that you can secure pen pals and an official membership card for me. I read the School Musician every month and when I read the Teen-Agers section I could not help doing anything but sit down and dream the whole thing over again. Would you please help me join the club?"

This surely is a compliment to Judy Lee and the work she has done in the Teen-Age section. Let me say that I certainly "dream it all over again" whenever I pick up the magazine.

The letter was sent by Norman Chan, 19 Kokine Ave., Rangoon, Bur-

ma. We certainly wish to compliment you, Norman. For your enthusiasm, friendliness and interest has set an example for us.

Also, we have a new member in the person of Teddy Leyson, Maasin Institute, Maasin, Leyte, Philippines. Welcome Teddy.

Let's all send these new members a welcome.

I hope your christmas was full and that the air was filled with songs of joy. It certainly was a time for everyone to sing. Even non-musicians. Yes, perhaps the Elizabethan Madrigalist, William Byrd was right when he said:

"There is not any music of instruments whatsoever comparable to that which is made of the voices of men, where the voices are good, and the same well sorted and ordered."

Best wishes and hoping you progress musically each hour.

Sincerely,

Gary

P.S. Let us all make 1954 a year of "outstanding" progress for our Music Pen Pal Club.

Mineral Springs Band Purchases Band Bus

By Sgt. Regina Dare Dunn
Teen-Age Reporter
Mineral Springs High School
Winston-Salem, N. C.

The Mineral Springs Band Parents Association can now list another completed project. This school year saw them present to the band a new band bus.



Wow! . . . Wouldn't you like to belong to The Mineral Springs High School Band? Here is their personal band bus. Can any band top this?
. . . J. L.

It is a "greyhound" type bus painted green and white. The band insignia and the words Mineral Springs High School Band, Winston-Salem, N. C., appear on each side. The front of the bus bears a music lyre. On the back is an illuminated disk displaying the band's name. On the white linen seat covers in the left hand

corner is embroidered the band insignia.

Five storage compartments are located under the seats for instruments along with uniform accommodations located in the rear of the bus.

To add enjoyment to the trips automatic Bingo cards have been purchased for which winners are given prizes in the form of cake and cookies.

Three men make up the driving staff plus an additional man serving in the capacity of emergency driver. A maintenance committee comprised of Band Monogram Club members keeps the bus clean and ready for immediate use.

Orestimba Union High Band Elects New Officers

By Lloydene Filippini
Teen-Age Reporter
Orestimba Union High School
Newman, California

Our band at Orestimba consists of thirty-two members. We have recently elected officers. Our director is Mr. Michael O'Brien.

Even though we are a small organization, our town and school are very proud of us, as we keep very active and try to do a good job of whatever we attempt.

In October we participated in the College of the Pacific Homecoming Parade at Stockton.

We take part at all of the home football games plus a few of the away games. This year our stunts have been centered around a comedy theme. Our principal and audience



Here are the newly elected officers of the Orestimba Union High School Band of Newman, California. (l. to r.) Joan Cabral, V. P., (alto sax); Mary Anne Christoferson, Pres., (flute); Leiland Bailey, Treas., (trumpet); Lloydene Filippini, Sec., (percussion).

are always in suspense and greatly amused, as they never know what to expect.

On November 28 we traveled to Long Beach to participate in the All Western Band Review. We played "Men of Ohio" march by Fillmore as our contest number.

During the summer months we take part in religious parades. Last year eight of our students participated in the Stanislaus County Music Festival. This includes all schools in Stanislaus County. You try out for whatever part you wish to play in your section. On this competitive basis, three of our students placed first. The band consists of only 125 members, so only the very best are chosen from these schools. You can also try out for the chorus or orchestra if you wish.

Besides marching, we are going to try to keep very active in music festivals. Here we will have to win by playing and not by marching.

We look forward to reading your magazine every month. I will close now until next month when I will probably have some more news for you.

Some More "Pen Pal Club" Active Members To Write

We ran a list of 26 active members of the "Pen Pal Club" in the September issue. We plan to list some more from time to time. Here are members #27 to 32. Be sure you write to them.

27. Janice Moats
Primghar, Iowa
Clarinet
28. Barbara Halat
1216 East Howard A
Biloxi, Mississippi
Clarinet - Majorette
(Turn to Page 53)

7th ANNUAL MID-WEST NATIONAL TOPS OWN RECORD

All previous attendance records were broken when more than 4,000 school people came from every part of the United States and Canada to attend the 7th Annual Mid-West National Band Clinic held in the Hotel Sherman in Chicago from Wednesday, December 9, through Saturday, December 12. There was standing room only in the Grand Ballroom at the eight band sessions presenting the best band literature recently published. Under the guidance of Dr. Raymond F. Dvorak of the University of Wisconsin as Master of Ceremonies, and Lee W. Petersen, Executive Secretary of the Mid-West Band Clinic, the three-day program proceeded with flawless detail from the opening Panel Discussion on Wednesday evening through the series of eight superb band concerts, fourteen instrumental clinics, and a Style Show of Band Uniforms, to the climax of the Grand Finale Luncheon on Saturday noon. Miss Annette Wright of the Lyons Band Instrument Co. of Chicago was in charge of registration. Dean and Mrs. H. E. Nutt of VanderCook College prepared and showed on the large screen to the right of the bands the micro-film of the scores of the numbers as they were played by the various bands.

The convention was officially opened with an informal "Get Together" and Panel Discussion of "Personal Problems of the Band Director" in Parlor O on Wednesday evening, December 9. Directors who contributed to this highly interesting panel discussion were: Lyle Atkins of the Carthage, Illinois, Elementary Schools; Norman Hinkley of Portage, Wisconsin, High School; William Johnston of the Plainfield, Illinois Public Schools; Fred Weber of the Michigan City, Indiana, Grade Schools; and Al. G. Wright of Miami, Florida, Senior High School.

Thursday's program opened at 9:30 A.M. with a concert in the Grand Ballroom by the Chicago Staff Band of the Salvation Army, directed by Captain Bernard Smith. The audience was amazed and enraptured as it heard this small "Symphony in Brass" which is also most fittingly known as "The Band With A Sacred Message." Dr. William D. Revell of the University of Michigan next discussed "The Art of Interpretation" in a well-attended clinic in the Bal Tabarin. H. E. Nutt acted as chairman of this clinic.

Thursday afternoon was one of the highlights of the entire convention. First the "youths" of America

in the person of the Waukegan, Illinois, Grade School Band under the baton of Bernard Stiner showed what they could do—and it was really wonderful! Soloists were Charles Ranta, Trombone, and Allen Armstrong, Vocal. Then came the frosting on the cake—the unparalleled United States Air Force Band which has captured the fancy and the imagination of music lovers of three continents. Superlative adjectives are of little avail in describing this sen-



Ovation after ovation was given Miss Sharon Fillbach of Cresbard, South Dakota, as she presented Gershwin's "Rhapsody in Blue," Piano Solo with the Cresbard High School Band in the Grand Ballroom of Chicago's Hotel Sherman on Thursday evening, December 10, during the 7th Annual Mid-West National Band Clinic.

sational musical organization. Suffice it to say that Colonel George S. Howard and his "Symphony In The Sky" have attained the ultimate in musical success.

The "Big Little Band" from South Dakota next turned the spotlight on Cresbard on Thursday evening. Amazing as it may seem, this little village of 218 population and a high school enrollment of 70, proudly sent to the world's biggest band convention a 50-piece High School Band whose stage appearance and musical performance left nothing to be desired. William E. Klitz is the director of this almost "believe it or not" band. Soloists were Helen Ruth Harbaugh, Lorene Cowhick, Lynne Batteen, and Sharon Fillbach of the Cresbard schools, and Guest Clarinet Soloist Robert Hoffman of the famous Goldman Band of New York City. The Thursday evening concert was followed by the showing of films of the Rose Bowl appearances of the Marching Bands of the Universities of Wisconsin and Illinois by Ray

Dvorak and Everett Kissinger respectively, and a demonstration of the Coronation Fanfare Trumpets by members of the University of Wisconsin Band.

Clinic lecture-demonstrations were programmed throughout the day Friday, two each hour, in the Grand Ballroom and the Louis XVI Room. The trumpet virtuoso of Hollywood, Rafael Mendez, opened the clinics at 9:00 A.M. in a crowded Grand Ballroom. Howard Lyons of Chicago was chairman of this popular clinic. Instructors of VanderCook College presented the next three clinics: Max Pottag and his "out of this world" French horn ensemble, with Forrest McAllister, Editor of The School Musician as chairman; H. E. Nutt whose topic was "How To Make A Percussion Section Play Better" with F. C. Kreider of Collinsville, Illinois, acting as chairman; and John Beckerman in a Flute clinic, assisted by chairman Richard Worthington. Howard Lyons chose as his topic "How Your Band Can Be More Successful." His chairman was Charles Peters of the Joliet, Illinois, Grade Schools. Harry Peters of Fredonia (New York) State College was next introduced in a Double Reeds Clinic by Douglas Steensland of Elgin, Illinois. G. W. Patrick of Springfield, Illinois, was chairman of Raymond F. Dvorak's clinic, "Getting the Most Out of a March" and Gustave E. Mueller of New York City introduced Robert Hoffman of the Goldman Band in a Clarinet Clinic. Friday's clinics closed with the Bengal Debs of Orange, Texas, an all-girl popular orchestra directed by Mr. and Mrs. (Turn to Page 33)

Directors! Need Materials?

Directors who were unable to attend the 7th Annual Mid-West National Band Clinic at the Sherman Hotel in Chicago December 9-12 will want a copy of the 1953 Official Handbook of Materials. It is one of the most comprehensive and up to date listings of the very best band materials. It contains 9 complete pages of the 1953 Band publications with a review of each number, as well as 8 pages of the very finest band music in print—all carefully graded. Lee Petersen reports that there are about 200 copies left and that you may have a copy postpaid by sending \$1 with order to Lee W. Petersen, VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Illinois.

A New Band Is Born

Article Number 2

The December issue introduced a unique series of articles on the subject "A NEW BAND IS BORN". The *School Musician* will give the exclusive report on the progress of this band each month that material is available. Read this article and watch this band grow from an infant to full maturity under the new director, William Morse.

Two months ago the students of Limestone Comm. High School, Bartonville, Illinois reported to their new building for the first regular



Limestone Community High School Building as it appeared Oct. 15 when school opened officially. The Band Room is in the far end beyond the gym. The Choral Room is just this side of the entrance on the first floor.

classes. Seventeen instrumentalists met with Mr. William Morse, Bandmaster, to organize the Limestone High School band.

Two bands are operating as a regular part of the school program now. The advanced band has 23 members. Clarinets, alto saxes, cornets, a french horn, sousaphones, and drums make up the instrumentation. The following officers have been elected: Pres., Ronnie Burdette; V. Pres., Glenn Williamson; Sec.-Treas., Bill Lauterbach; Lib. Phyllis Wheeler and Myrna Small; Teen-age reporter, Wilda Small; and Publicity Chairman, John Holverson.

The beginners band has 56 members at this time. Instrumentation includes: flutes, clarinets, alto and tenor saxophones, cornets, trombones, baritone horns, and drums. The neophytes are looking forward to being initiated into the advanced organization.

The band sponsored an Instrument Identification Contest which proved of interest to the entire school. The contest was run to awaken the student body to the diverse nature of band instrumentation. An instrument display by a Peoria music store climaxed the contest.

Members of the band are to operate the concession stand at the basketball games to raise funds toward the purchase of uniforms. Other

money raising schemes will be used as the school year progresses.

The band room will be completed by the early part of Dec. All of the school owned band equipment is ready for use so the only thing holding up actual band activity is the band room construction.

In-And-About-Chicago Club Sponsors MENC Dinner

The In-And-About-Chicago Music Educators Club extends a warm invitation to all Music Educators National Conference members attending the convention in Chicago March 26-31, to attend a dinner to be held on Monday evening, March 29, 1954, from 5:45 P.M. to 7:45 P.M., at the Chicago Bar Association, 29 South LaSalle Street.

The Bar Association lies within easy walking distance of the Opera House, located at 20 North Wacker Drive, where the evening program will be held at eight o'clock.

The In-And-About-Chicago Music Educators have made arrangements for an exceptional dinner at the reasonable cost of \$3.50 per person, including tax and tip. As there will be only 350 tickets available, members attending are advised to purchase dinner tickets at the time that they register for the convention.

Dr. Rudolph Ganz, president of the Chicago Musical College, and Dr. Fritz Reiner, eminent conductor of the Chicago Symphony Orchestra, as well as other music notables, are invited honorary guests.

U of Denver Receives Valuable Music Collection

The University of Denver Thursday received a valuable collection of Netherlands instrumental music from the Dutch government.

More than one hundred separately-bound scores of prized Netherlands music was formally presented to D.U. by Allan Redeker, Netherlands vice consul in Denver. They were received on the University's behalf by Chancellor Chester M. Alter, Roger Dexter Fee, director, and Florence Lamont Hinman, retiring director of the D.U.-Lamont School of Music, and Stuart Baillie, director of D.U. libraries, in which the music will be kept.

The manuscript scores were produced in Amsterdam by the Donemus Institute and distributed in the United States by the Committee for Netherlands Music. Only one other western school, the University of Washington, has received a set of the scores. The music, for both orchestra and chamber ensembles, includes compositions by Holland's best known composers including Pijper, Andriessen and Badings.

1954 NACWPII Composition Award closes March 1st

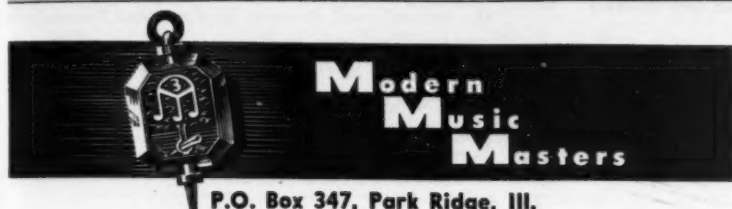
Compositions for wind or percussion instruments may now be submitted in the 1954 NACWPII (National Association of College Wind and Percussion Instrument Instructors) competition. Scores may be written for solo and piano, or for ensembles of any combination which include wind or percussion instruments (excluding band or orchestra). The deadline for entry into the competition is Mar. 1, 1954. Further information or entry blanks may be secured by writing Dr. Sanford M. Helm, School of Music, University of Michigan, Ann Arbor.

The award, consisting of guaranteed publication and initiated with this year's winners, is one of several steps being taken by the NACWPII to stimulate interest in music for

(Turn to Page 53)



Here are the enthusiastic band directors of the 36 bands that participated in the great massed band for the halftime show of the Morningside College of Sioux City, Iowa and North Dakota State College, of Fargo, N. D. football game. 1900 students took part. Robert E. Lowry, president of the Iowa Bandmasters Association and director of the Morningside band, was host for the day.



P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

WATCH FOR PHOTOGRAPHS

Watch for news and photographs from the Seventh Annual Mid-West National Band Clinic which was held in December at Hotel Sherman, Chicago, where the 3-M Society staged an initiation ceremony as part of the four-day program. 38 Apprentices of Chapter I (Park Ridge-Des Plaines, Ill.) were installed as Active members. Alexander M. Harley, national president, was present to greet many chapter sponsors and student 3-M members from coast to coast who were attending the band clinic.

INITIATION CEREMONY EXCERPTS

President: "Will the Apprentices please come forward? On the ceremonial table you will see the letters 'M.M.M.' That which is new in any age is called Modern." Secretary: "Let's remember that this youth organization will never grow old, but will be eternally young." Historian: 'M' also stands for 'Music,' the universal language of our emotions. It ranks first among the arts in spiritual uplift." President: The third 'M' signifies 'Master.' From earliest times it has been the custom for young people to serve as apprentices and after finishing certain prescribed duties they would be promoted to 'Masters.' As a 'Master' you now have greater opportunities as well as responsibilities at your school and in the community."

Note: These are a few excerpts from the impressive 20-minute initiation ceremony of the 3-M Society.

NEW CHAPTERS ORGANIZED

We welcome two new chapters to the 3-M family: Amarillo High School, Amarillo, Texas, Tennie Thompson, faculty sponsor, and C. E. Emmons, co-sponsor; and Pana High School, Pana, Illinois, with Percy E. Whitson, faculty sponsor. Initiations were held last month at the following schools: Immaculate Conception School, Cherokee, Iowa; Miami Jackson Senior High School, Miami, Florida; Asheboro High School, Asheboro, North Carolina; Houston High School, Houston, Ohio; Waersmeet Township School, Watersmeet, Michigan; North Kansas City High School, North Kansas City, Missouri; and Pana High School, Pana, Illinois.

CHAPTER OF THE MONTH

This month we salute the 3-M chapter at Hermiston High School, Hermiston, Oregon, Ted Marshall, faculty sponsor. For several years this school had a music club called "Music Honorary," limited to twenty students. The requirements and aims of this group were similar to the Modern Music Masters in most respects so that they were glad to affiliate with the 3-M society. The group meets every Monday evening at student homes to listen to records, to discuss music and to act as a policy forming group for the school's music organizations. Their recent initiation was a singular success.

CORRESPONDENT INVITED

Music educators desiring copies of the Society's constitution, charter application blanks, of other informative

material dealing with the establishment of Senior or Junior chapters at their schools, should send all requests to Alexander M. Harley, national president, Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

Kimball To Close Vocal Solo Contest January 15

The Chicago Singing Teachers Guild announces its Seventeenth Annual Competition for the W. W. Kimball Company Award of TWO HUNDRED DOLLARS (\$200.00) to the composer submitting the best solo song with piano accompaniment set to English text. In addition to the Kimball Award, the Guild guarantees publication of the winning manuscript. Contest closes January 15, 1954.

Those desiring complete information concerning the rules of the contest may secure same by addressing Mr. David Austin, American Conservatory of Music, 25 East Jackson Blvd., Chicago 4, Illinois. All inquiries must include a self-addressed, stamped envelope, or reply will be impossible. No manuscripts should be submitted until composer has familiarized himself with the rules governing the competition.

**Send us
Short News Articles
On Your School**

Boston U. College of Music Offers Scholarships

The Preparatory Division of the Boston University College of Music, conceived as a public service with tuition charges believed to be the lowest of any recognized school or college of music in the country, is now offering full and partial scholarships for talented young people, it is announced by Pres. Harold C. Case of the University and Robert A. Choate, Dean of the college.

Scholarships will be available to children and young people of pre-college age who show marked proficiency in music, with the program including instruction in theory, sol-fège, ear-training, musicianship and appreciation.

Other courses include the pre-piano class for children, ages 4-6, piano classes for groups of various ages in a two-year terminal program that leads to private instruction, and "Discovering Music," a course of music appreciation for young people.

Registration for scholarship auditions should be addressed to Prof. Jules Wolfers, Director of the Preparatory Division, Boston University College of Music, 25 Blagden street, Boston 16, Mass.



The 3-M Chapter at Coral Gables Senior High School, Coral Gables, Fla., held its fall initiation by candlelight. The officers called the Apprentices to the stage to instruct and challenge them in the aims and responsibilities of the organization. Keys were pinned on the new Active members by Miss D. Brindle, sponsor, assisted by Jane Bruce, president, and Dorothy O'Neil, Secretary.

Official ASBDA Constitution & By-Laws

(Continued from Page 14)

ord of all meetings from year to year. This book shall be the property of the Association and shall be available for inspection of members upon request.

2. It shall be the duty of the Secretary to keep an accurate record of attendance at all general meetings and executive board meetings.
3. The Secretary shall send out notices of meetings by first class mail postmarked at least 60 days prior to date of the meeting.

Section IV—Duties of the Treasurer:

1. The Treasurer shall be the bonded custodian of all money received from any source. He shall pay out money only as directed by the President or the unanimous consent of the Executive Committee. He shall keep full and accurate books of account, containing a record of all money received and expended, which books shall be the property of the Association and available to inspection of members upon request.
2. The Treasurer shall prepare a financial report of Association funds which shall be audited by an auditing committee appointed by the President. This report will be presented at the annual business meeting.

Section V—Procedure for the Executive Board:

1. The minutes of the Executive Board of this Association, in business sessions before the general meetings, shall become the agenda and order of business for the general meetings.
2. Each formal action of the executive board shall appear as an item of business, prepared and read by the secretary in this form, for the consideration of the membership:
 1. The Executive Board recommends.....
 2. The Executive Board recommends, etc.....
3. At the conclusion of the executive board's recommen-

dations, and appropriate action by the membership, the meeting will proceed in the usual channels with new business from the floor.

Article II—Elections

Section I—Elections shall be held at the annual general meeting.

- a. Nominations shall be made from the floor.
- b. Nominations shall be submitted by a nominating committee.
- c. Voting shall be by secret ballot.

Article III—Dues

Section I—Dues of this Association shall be \$10.00 per year for Active Members.

Section II—Dues of this Association shall be \$25.00 per year for Associate Members.

Article IV—Affiliations

The American School Band Director's Association has been conceived in both principle and operation as an independent Association. The policy of this Association shall be to cooperate with existing Music Associations when mutually advantageous, but to affiliate with none.

Article V—Parliamentary Authority

The rules contained in Robert's Rules of Order Revised (1951 Edition) shall govern the Association in all cases to which they are applicable, and in which they are not inconsistent with the by-laws or the special rules of order of this Association.

Article VI—Amendments

These By-Laws and constitution may be amended at any regular business meeting by a two-thirds vote of members present. Notice of the proposed amendment shall be in writing with the notice of the meeting. An amendment must have been proposed at the previous regular meeting.

Charter Members Of The ASBDA

(Continued from Page 13)

E. A. Kehn, Band Director, Boulder High School, Boulder, Colo.

Mr. Roland Roberts, 3560 Magnolia St., Denver, Colo. Director of Bands, East High School.

Mr. Byron Syring, Director of Bands, Monte Vista, Colo.

GEORGIA

John T. Lee, Band Director, High School, Columbus, Georgia.

ILLINOIS

Ernest Caneva, Band Director, Township High School, Lockport, Ill.

Carl H. Huffman, Band Director, 505 North Division St., Harvard, Ill.

F. C. Kreider, Band Director, High School, Collinsville, Ill.

Karl H. Kubitz, Band Director, High School, Freeport, Ill.

Charles L. Loomis, Band Director, 505 S. Locust St., Centralia, Ill.

Louis Meek, Band Director, High School, Granite City, Ill.

C. B. Nesler, Band Director, City Schools, Herrin, Ill.

G. W. Patrick, 864 Columbia Ave., Springfield, Ill.

T. R. Riemer, Band Director, York Comm. High School, Elmhurst, Ill.

C. J. Shoemaker, Band Director, 4812 Linscott Ave., Downers Grove, Ill.

George Wall, Band Director, Public Schools, Glen Ellyn, Ill., 670 Crescent Blvd.

F. J. Woodman, Band Director, R.F.D. 1, Dunlap, Ill.

INDIANA

Larry Johnston, Band Director, Bosse High School, Evansville, Ind.

John Melton, Band Director, Mor-ton School, Hammond, Ind.

Carlyle Snider, Band Director, Geo. Rodgers Clark H. S., Whiting, Ind.

Al Stodden, 4229 Lillie, Fort Wayne, Ind.

Fred Weber, 2408 Oak St., Michigan City, Ind.

IOWA

Cedric Anderson, Band Director, Vinton Road, N.W., Cedar Rapids, Iowa.

Paul Behm, Band Director, High School, 936 N. Monroe Place, Mason City, Iowa.

Robert Dean, Band Director, High School, Spencer, Iowa.

Melvin Hill, Band Director, Wash-ington, Iowa.

Ivan Kennedy, Band Director, High School, Oskaloosa, Iowa.

Richard Simpson, Band Director, High School, Red Oak, Iowa.

MICHIGAN

Harry Begian, Band Director, 16222 Linwood Ave., Detroit 21, Mich.

Mac E. Carr, Director Instrumental Music, Sr. High School, River Rouge, Mich.

Dale C. Harris, Supervisor Instru-mental Music, 250 W. Huron St., Pon-tiac, Mich.

Charles W. Hills, Jr., Director of Music, Public Schools, Fowlerville, Mich.

Robert Lint, Director of Music, Pub-lic Schools, Hillsdale, Mich.

Stanley Shoemaker, Band Director, High School, Jackson, Mich.

William Stewart, Director Instru-mental Music, Public Schools, Mus-kegon, Mich.

Fred N. Wiest, 2018 Woodland, Pontiac, Mich.

MINNESOTA

John Berg, Truman, Minn.

Butler R. Eitel, Supervisor Instru-mental Music, Edina - Morningside High School, Edina, Minn.

Mr. Earl Erickson, Director Music Education, Public Schools, St. Peter, Minn.

H. L. Lidstrom, Chairman Music Dept., City Schools, Rochester, Minn.

Gerald Niemeyer, Band Director, Worthington, Minn.

(More Names on Page 54)

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

Drum-Major's Importance

By H. E. Zimmerman,
4553 Walnut St.,
Kansas City, Mo.

In our boyhood days as many of us youngsters walked in front of a procession as there were soldiers in it. To us the drum-major seemed little more than an ornament. In most cases he was a fine looking fellow, tall and shapely, so that he seemed to have sprung from a race of giants. How it thrilled us to see his stick flourish in the air, and when he brought it down, the band broke in upon the drums with a crashing chord, and our bodies straightened up and our steps became more buoyant.

As a matter of fact a drum-major is to a band what a first sergeant is to a company of soldiers. He drills the musicians in marching, sees that they are properly equipped, that the instruments are bright, and the music in order. He has full charge of the trumpeters and drum-and-fife corps. His office, it is said, has been identified with the British army since the reign of Charles II; he is *tambour-major* in the French army and *regiments-trommler* in the German army.

At "parade," army post, or state camp he leads the band and field music to the front, and brings it to a halt facing the color-line. At the approach of the adjutant he gives the command "Open ranks," and, after arms are inspected, "Close ranks." The band then marches back to its place on the color-line.

A drum-major's uniform is usually the gayest in the regiment. This, the aiguillettes, and bear-skin hat make him the most conspicuous in the parade. Sometimes two drum-majors, with short sticks, stand some distance apart, swirl their sticks in front of them, and then let go, each drum-major catching the other's stick and returning it to him in the same way.

A U.S.A. drum-major usually has three or four uniforms, changing them at his fancy. Like poets, drum-majors are born, not made. One may become a drum-major in a week, while another not in a lifetime. Without the knack of handling the stick, he might commit the unpardonable crime of dropping the left hand to his side when it rests, knuckles up, on his hip.

Now comes the moment, so glorious to the small boy, when the command "Play" and "Forward, March" are to

(Turn to Page 37)

NATIONAL MAJORETTE CONTEST, JANUARY 30-31

On January 30 and 31, 1954, champion majorettes throughout America will gather in St. Paul, Minnesota, to vie for the title of—THE NATIONAL MAJORETTE CHAMPIONSHIP.

Held as a featured attraction of St. Paul's great annual Winter Carnival the 1954 National Majorette Contest will again offer \$1,000.00 in cash to its winners.

GENERAL INFORMATION

1. Deadline for entries is January 21, 1954. All entries must be in the office of Severin A. Mortinson, Contest Chairman, Court House, St. Paul, Minn., not later than Thursday, January 21, 1954.

2. DATES OF CONTEST—January 30 and 31, 1954. Preliminaries Saturday, January 30; finals Sunday, January 31.

3. Where will contests be held—The preliminary contest will be held in Stem Hall and the finals contest in the Arena—both sections of St. Paul's great Municipal Auditorium.

Prizes and Awards

\$1,000.00 in cash, trophies and medals.

Cash Awards Are as Follows:

| | | |
|-----------------|----------|----------|
| 1st place | \$125.00 | \$200.00 |
| 2nd place | 100.00 | 150.00 |
| 3rd place | 70.00 | 100.00 |
| 4th place | 50.00 | 60.00 |
| 5th place | 25.00 | 40.00 |
| 6th place | 15.00 | 25.00 |

| | | |
|-----------------|-------|-------|
| 7th place | 10.00 | 15.00 |
| 8th place | 5.00 | 10.00 |

TROPHIES will be awarded to 1st place winners.

MEDALS will be awarded to majorettes placing 1st, 2nd and 3rd in both age groups.

FABULOUS UNIVERSITY OF TEXAS NBTA TWIRLING CLINIC SET FOR JUNE

The beautiful campus and facilities of the University of Texas, in Austin, will become the site for a twirling clinic on June 7, 8, 9, 10, 1954.

A colorful brochure, available to twirlers free of cost, tells of the many features and activities that will highlight the 1954 clinic.

Known as the "Longhorn Baton Twirling Festival," a large NBTA open twirling contest will climax the four days of instruction and activity. Instruction will be given in singles, two baton, lighted baton, fire baton, contest twirling, show twirling, corps work, aerial work, marching routines, contest promotion and organization.

Students will be housed right on the campus in the University's modern dormitories. Meals will be served in the huge cafeteria located on the campus also.

Under the direction of O. K. Anderson, NBTA Texas State counselor, the clinic will feature a great staff of experts including Bob Dawson, Nick Michalares, Don Sartell and O. K. Anderson.

A free brochure can be had by writing: Longhorn Twirling Festival, 500 E. 23rd St., Austin 5, Texas.



Here are the 1953 Drum Majors of the famous Mineral Springs High School Band from Winston-Salem, N. Car. Mr. Roy H. Milligan, famous for his marching and maneuvering technique is their director.

BATON TIP

By Bob Wolff
NBTA State Counselor
Kansas

HAVE YOU THOUGHT OF IT THIS WAY??

How much time do we spend preparing ourselves for a show? Most of you would estimate hours. How much time do we spend preparing ourselves for a parade? Most of us would estimate minutes. How many people see us during a show—5-500-5,000-50,000-? Of course, it depends on the event and locale.

How many people see us during a parade—1,000-5,000-50,000-100,000-? This, too, depends on the event and locale, but I believe more people will see you in a parade.

In a parade, you have the spotlight, for each group, for just a moment—why not make this moment a lasting memory in the minds of these spectators.

You can!!

Work out a few quick step routines or leg passes on the march.

You'll only need 4 or 5 short quick step routines and parade twirls to become a champion in the minds of the spectators who see you for that moment.

P.S. IT WORKS!

Learn to Twirl a Baton Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sartell

For indoor performances, like twirling in the school auditorium or gymnasium, few twirls will win greater applause than a "sure fire" neck or arm roll.

Smoothness First

In developing your rolls—remember that smoothness ranks foremost. Develop your speed only to a point where it does not jeopardize your smoothness and gracefulness. Round out your body movements and keep your weight on the balls and toes of your feet. Above all—watch your posture and don't attempt difficult rolls in public until you have mastered them to a reasonable point of control.

Patience Needed

You must practice patience if you plan to develop outstanding, difficult rolls. Start with the easier rolls at first and work up the more difficult ones. Consistency of practice will be a determining factor in your conquest of the highly difficult roll maneuvers.

Basic Roll

One of the most basic of all rolls

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is the "Neck-Arm" roll. Once you have fully mastered this basic move, it will become much easier for you to branch into the more difficult combinations and variations.

Start the movement by executing a regular neck pass, as shown in illustration (1). (Note—back of hand touches the neck). With the ball leading, allow the baton to roll across the back of your neck.

As your baton reaches position one of Illustration (2)—bring your right arm and to your right (Note—palm is down)—allowing the baton to make one-half revolution as it rolls down your arm. Catch with your right hand, palm down, as shown in illustration (2), second position.

Variation

Start the movement by doing a regular neck pass only this time bring your right arm up and to the FRONT while holding your palm up. This method will eliminate the one-half revolution of the baton as it rolls down your arm.



Illustration (1)



Illustration (2)

World's Championship Twirling Contest Date Announced for Jan. 2nd

Here it is! The news the twirling world has been waiting for! January 2nd is the day and the War Memorial in the City of Johnstown, Pa. is the place. It is the World's Baton Championship and the World's Most Beautiful Majorette Contests! The day will be jam packed with excitement and twirlers from all over the world will compete for the coveted titles, and renew acquaintances!

The World's Championship Contest is a Class 5A Contest! As before all classes of twirling for both male and female contestants will be offered in one baton, two baton, and team twirling. There will be Midget, Juvenile, Junior, and Senior Classes, also Two Baton Classes for Juniors and Seniors. The Team Contest is always a feature of the World's Championship Contests.

One of the highlights of the contest is the "World's Most Beautiful Majorette Contest." This contest is open to any majorette who desires to enter. Twirling ability will not be considered; however, each contestant must have some verification that she is a majorette.

Awards will be greater than ever before! Trophies will be awarded to the winners along with medals to the 1st, 2nd, 3rd, and 4th place winners in all classes along with cash awards.

This is not a closed contest but open to all who desire to try their skill for the great twirling crown of the world. At this Contest the twirlers of the World meet! It is directed by the International Baton Twirling Foundation, IBTF, and they will select the finest reputable, impartial judges available for the event.

All classes will begin at 8:00 a.m. Eastern Standard Time in the gigantic War Memorial. Contestants will twirl to standard march recordings. Each contestant will be allowed 3 minutes on the field for actual twirling time. Time will begin from the opening salute.

City Officials, Chamber of Commerce, Social, Fraternal and Religious organizations are making extensive preparations to insure a pleasant time and visit to Johnstown to the world's twirlers.

A new feature of the contest will be a closed meeting of the members of the Twirling Hall of Fame. The newly crowned World Champions and all past World Champions will be admitted to the Twirling Hall of Fame and will go down in history as having made his or her mark in the great field of twirling! This will take place at the Fort Stanwix Hotel, Sunday morning, Jan. 3rd. Amidst the pomp and splendor of the International

Baton Twirling

Baton Twirling Foundation Music Festival which will be held the evening of the 2nd in the War Memorial Arena. Many nationally known dignitaries will be on hand to bestow the highest, richest and most coveted titles and awards upon the winners.

Mr. Eddie Sacks of Johnstown, Pa. and Mr. Maynard Velier of Oil City, Pa. are co-chairmen of this year's World's Twirling Classic. Brochures with complete details and official entry blanks may be had by writing to: Official World's Baton Championship, P. O. Box 608, Johnstown, Pa., U. S. A.

Drum Major And Twirling Workshop

By Floyd Zarbock
Drum Major U. of Michigan Band

Send all questions direct to Floyd Zarbock, 707 Oxford, Ann Arbor, Michigan.

The Uniform

If you have ever taken part in an "off the cuff" discussion with either twirlers or drum majors, you will know that the conversation invariably will get around to uniforms. Granted that specific conclusions concerning drum major uniforms are not always possible, we would like to offer some pointers for the same.

In order to follow a logical order, we will start with the head dress of the drum major. The designated word for the headdress is "shako". The actual type of shako varies with the type of the uniform, but it is always higher than the shakos of the twirlers and frequently a plume is worn with the shako. In the event that your shako was designed not to carry a plume you should definitely leave the plume off. Be sure that the shako fits well and that the chin strap is a good one. You may during the course of your drum majoring have the experience of your chin strap breaking at some undesirable time. In such an event you will naturally have to go without the shako. If during the football show, you as a drum major twirl for two or three minutes, you will probably find it easier to twirl without the shako. It is perfectly permissible to remove the shako while twirling and then replace it after you have finished twirling.

THESE CHAMPS TWIRL 'EM, DO YOU?

Jim Gadd, University of W. Virginia
Patricia Glover, Baldwin-Wallace College
Dick Moschert, Michigan State College
Ronnie Owens, Ohio University
Janet Walter, U of Missouri
Naomi Zarbock, Hardin-Simmons College
NATIONAL CHAMP FIRE BATONS
The Welty Products Co.
Box 364, Sturgis, Mich.

ing. Naturally you would not remove the shako on a parade.

The exact style of the top part of the uniform, or the blouse as we shall call it, will again depend on the overall style of the uniform. There are, however, a few characteristics that one should adhere to. The sleeves of the uniform are never short. Perhaps this stems from tradition, but we believe its function today is still appropriate. Long sleeves add to the dignity of the drum major. Another characteristic is the high collar. This undoubtedly originated as a result of attempting to eliminate the tie from the drum major's uniform. Very seldom, however, will you see a drum major's uniform with a sport collar or any other type of low collar. Whether or not the blouse has tails will depend on the type of uniform. Some individuals prefer tails as part of the uniform and others do not. This we maintain is strictly up to the people concerned. The braid work on the blouse is usually overdone or too elaborate. This detailing can be kept fairly simple and still be as effective as the complicated detailing. One condition the drum major should try to avoid is that of having the sleeves too long or too short. Another is that of having the sleeves too tight, which would limit the required freedom of the arms. The blouse may be worn with or without a belt, again depending primarily on the specific type of uniform.

Next we come to the trousers of the drum majors. We find here that there are two distinctive types, the long or civilian type trouser and the riding type trouser that blouses out at the thigh part of the leg. The latter type is never worn by drum majorettes. To make the trousers neater and in keeping with show uniforms, pockets are omitted. More often than not, a stripe of some nature will run down the sides of the trouser. Obviously, it is a good idea not to have the trousers too short or too long.

If the riding type trousers are worn, some form of legging or boot must be worn over the lower portion of the leg. This legging serves two purposes, the first is to conceal the buttons etc., of the trousers and the second is primarily an esthetic function, which is justifiable considering the situation.

The foot wear will usually consist either of hard sole shoes of some nature or a boot or a combination of shoes and leggings. While tennis shoes are permissible for twirlers, they are not for drum majors. The color of the shoes will depend on the color of the rest of the uniform. The three most common colors, however, are white, tan, and black.

A few words are in order pertaining to the wearing of the uniform. At all times the drum major should

wear the uniform neatly and proudly. Never should he be "half dressed" so to speak, as it will not only be a reflection on the individual but also on the school or organization that the individual is representing.

Footwork—An Essential for All Twirlers

The footwork developed for a particular movement will vary for the different parts of the country and for the individual. Therefore it would be difficult to say exactly what is right and what is wrong. One can, however, by following a few basic ideas, learn how to evaluate footwork.

Remember that the primary function of footwork is to maintain one's balance. Usually the simplest way of doing this is the best way. To use an example: in order to maintain one's balance while standing still, it is not necessary under ordinary circumstances to spread your feet more than a few inches apart. Similarly, the wrist twirl can be done very well with the feet together, but it is easier to do the figure eight with the feet spread a little. If one would do a four finger twirl at the side from the figure eight, while it could be done very well with both feet on the ground, a little showmanship would be added if one foot would leave the ground as the finger twirl started.

Generally if it is possible one can maintain his balance best by alternating his stance and by keeping most of his weight on the ball of the foot, using the heel as a balance guide. Using the ball of the foot is especially desirable in turn arounds.

In discussing footwork, the question always arises, "What about dance steps in twirling?" If you can make a movement easier by using a definite pattern of footwork, then use it. Dance steps in twirling are more appropriate in exhibition twirling than in contest twirling.

Be very critical of your own footwork as the better your footwork is the better your twirling will be.

Next Month

In our next workshop, we will discuss the position of parade rest for the drum major and how to prepare for a contest for the twirler.

AT THE HEAD
OF THE PARADE



Carpenter
Batons

SEND FOR YOUR FREE COPY OF
"ROGER LEE TEN TWIRL TRICKS"
CARPENTER COMPANY
545 NO CICERO AVE CHICAGO 44



The Percussion Clinic



By Dr. John Paul Jones

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

A happy and successful New Year to all of you and may the New Year bring you the best musical organization you have ever had. Of course this fine organization does not get that way by accident but by the efforts and enthusiasm of each and every individual claiming a part of it. So, let me urge a continual effort to keep your organization "tops" throughout the coming year.

Many students of drumming have

already given some thought to contest material, many others are constantly on the watch for suitable solo and ensemble material. These are to be congratulated! But to the percussion student who waits until the last minute to procure suitable material

let me give the warning—act now! Nothing is to be gained and much can be lost through procrastination (nice big word).

With Christmas music out of the way and most marching over we can look forward to a good Spring season of concert and solo work. This, of course, includes ensemble work. If your school library does not include a variety of drum solo and ensemble material you should write at once to several music publishers, obtaining lists and catalogues of numbers suitable to contest presentation. To be sure the lists will not show you how the number goes but you will get such information as titles, standard of difficulty, price, etc., and from this you can select several numbers at small cost. When you have received these numbers and gone over them with your director you will be able to choose that which best suits your ability.

Selecting A Solo

Assuming you have several numbers at hand from which to make a selection, play through all solos and thus discard those which are obviously too easy. On the other hand do not attempt a solo quite beyond your abilities unless you are prepared to put in the rudimental practice so necessary to meet the needs of the composition. The final selection should be a number just out of reach of your technical ability but not to the point where perfection can not be reached. In other words, there must be something in it to make it interesting. And for Heaven's sake don't play the same old solo over and over every year. I knew of one school where "The Downfall of Paris" was the traditional contest solo done each year by a different drummer. I'll bet that solo was kicked around by the same percussion section for at least five years. What a rut!

The "Downfall of Paris" is a good number and one widely used and with the present available recording of it there is no excuse for a poor showing of any drummer who can handle the technic of it.

Check through your rudimental rhythms and compare these with the rudiments required in the solo. If the solo has some rudimental rhythm not yet mastered by you then this is a signal for you to get busy and grow technically.

The solo should not be too long. It is not necessary for any contest soloist to play several pages to convince the judge of his or her ability.

SLINGERLAND DRUMS

World's Favorite — The World Over

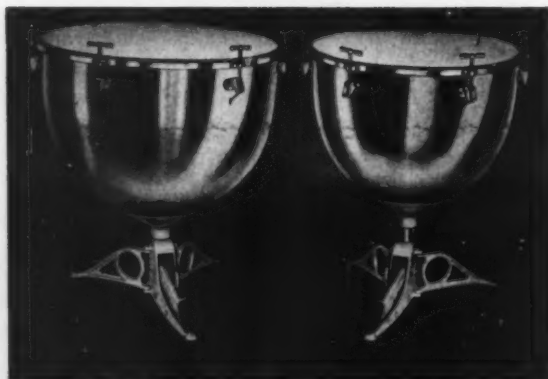
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January,

In fact a long solo can be very detrimental sometimes. Instead of playing better toward the end the young soloist too often plays worse. I have judged many solos where the drummer would have been much better off had he stopped half way down in the number. I would select a solo with repeat passages. This gives the soloist an opportunity to prove whether any error was accidental or was done in ignorance.

The Ensemble

A fine percussion ensemble can be one of the nicest playing groups in the entire contest. Because the ensemble is practically always pure rhythm it offers a novelty not yet quite understood by most drummers and some directors. To get a couple of snare drums, a bass drum and cymbals together to "bang" through a number is not good ensemble practice. The percussion ensemble should be just as serious about its efforts as the trombone or trumpet quartet or any other musical group. But, alas, the percussion ensemble too often turns out to be the clown act with fancy twirling, cymbal whirling, dance steps and an air of "let's get this over and get out of here."

In the first place members of the ensemble should be those most interested in its endeavors, capable and willing to put in the extra practice time so necessary. Drums should be properly tuned and kept in tune as nearly as possible. Parts should be so arranged there are no weak spots. Where a rhythm pattern is repeated by separate drums that passage should not show a "let down" in its continuation. Only the best drums should be used and by all means the best of cymbals.

Editing Your Choice

Once the solo or ensemble number has been chosen it is wise to go through it completely, marking every rudiment plainly with the correct sticking. The number should be taken slowly section by section preferably with a metronome. Gradually increase the speed of the metronome and stay with its beat regardless of how slow the beat or how fast you think you can play the number. Only by careful and strict attention can you gain a freedom of rhythm which shows you know what you are doing.

Next month I will go into the interpretative angle of solo and ensemble playing. If you have now selected your solo you will have had time to get thoroughly acquainted with its rhythm patterns and will be ready for the interpretation. In other words you first master the mechanics of it then you play into it your musicianship. See you next month, wishing you once more a wonderful New Year.

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My Pet—Vocal Music

(Starts on Page 17)

tions, a teacher finds an understanding of feeling and a more complete musical experience. The value of singing can never and will never be misjudged by those who work with vocal organizations. As a pet phase I take that of working with a mixed group and testing and working with interpretation—both secular and sacred music. In a mixed group, one will find an emotional and spiritual value very rarely experienced in other music. The meaning of a song through words can become one of your most beautiful experiences. In working with high school students in a mixed chorus, I find myself becoming one of them in reality and experience, and in be-

coming another member in bringing out a meaning to the audience. During my time of work with the mixed chorus and other vocal organizations—both large and small, we divide our time with secular and sacred music—each having their place in our schedule of work. Neither should predominate in your chorus, but each should play its part.

Vocal music can better express ideas because of the texture of the words, the phrasing, and the way the music is interpreted for presentation.

In working with vocal music, one will see the very essence of spirit and the emotional value brought about through a perfect performance. I truthfully delight in presenting program after program with my mixed chorus and all vocal organizations and

presenting to the public a well interpreted meaning to words and music.

Expression by voice is overall the most magnificent charmer to public audiences that we have today. A vocal teacher working with large and small groups finds himself living within the music and the group.

Although there are but four and sometimes eight parts represented in vocal music, I am more than emotionally aware of the potentiality that can be reached through singing. My enjoyment in working with students in vocal is hard to express and my pet phase of vocal would be the music which can and will be produced from the organizations, the satisfaction and personal pride that is gained from singing, and the enjoyment of showing what one can do—both student and teacher.

In my music department I combine my vocal and instrumental organizations many times to show the working that can be done through these performances. However, I do not like to see one organization predominate or "steal" the show, but with football season giving the show to the marching band, it is my delight to see the vocal organizations to be the stars of the first program. It is a special delight to the teacher to hear high reports for the vocal organizations rather than instrumental—as is generally not the case. My attitude toward all vocal music has been that I can hardly wait for the next rehearsal, and working with high school students and vocal music has given me a great regard in music education.

Therefore as can be seen from the above, my pet phase in vocal music is that of free interpretation and the enjoyment of self expression. Administration of vocal music will come easy as the working parts of the organization are put together, and with the interpretation one will naturally fall into a full teaching job in voice placement, and be rewarded through emotional, spiritual, and moral values. However, when one has at his fingertips an emotional interpretation of his own, vocal music will in due cause be one of your most favorable and important subjects. Where else can one express his inner emotions but in vocal music?

It is true we all interpret music differently in many aspects of a selection, but to have a free hand to show your own chorus off is the phase which most appeals to many of us. Also showing improvement to the students themselves and getting a personal satisfaction from performance is in my thoughts a major consideration—not actual perfection, but a "job well done." Interpretation will do this!

In closing, let me say that a singing America will be strong and healthy. All should have the opportunity to express themselves in song, and I highly advocate singing whether it be with band or with a group of people.

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Self-interpretation will follow and also a self-satisfaction!

Here again is a gem of a vocal feature article written by a school music teacher who is on the firing line. Perhaps you have a pet subject on vocal teaching you would like to have published so that thousands of teachers in every State, the U. S. Possessions, and 27 Foreign Countries may be inspired by your experience. Send

your feature article, together with a glossy print photograph of yourself and of your chorus or vocal ensemble to the Editor.

Cordially,
THE EDITOR

Mid-West Nat. Clinic (Starts on Page 23)

John P. Cerninaro, and a Modern Music Masters Installation.

Friday afternoon the Worthington, Minnesota, High School Band directed by Gerald Niemeyer presented a concert with finesse and perfection long to be remembered. R. E. Lowry, Director of the Morningside College Band (Sioux City, Iowa) was Guest Clarinet Soloist with the Minnesota Band. Friday evening the VanderCook College of Music Concert Band under the baton of Richard Brittain distinguished itself with its excellent rendition of much of the best of the newly published band literature. Soloists were Sue Bradford and Joseph Adgate of VanderCook College and Leonard Falcone, Michigan State College, and Rafael Mendez.

An outstanding feature on Friday evening was the presentation of a Style Show of Band Uniforms. To Mr. Harold Rogers and his models of Valparaiso, Indiana, go bouquets for the smoothness and precision with which the colorful display of the newest and most beautiful band uniforms was presented. Companies cooperating in the Style Show were: Cleveland Worsted Mills, Cleveland, Ohio; DeMoulin Bros. & Co., Greenville, Illinois; The Fechheimer Bros. Co., Cincinnati, Ohio; Stanbury & Company, Kansas City, Missouri; and Uniforms by Ostwald, Staten Island, New York.

From the "Far West" came the Beaumont, California, Cougar Band directed by John Shafer to become a Mid-West favorite. Soloists were the Californians Bob Roberts, Baton Artist, and Rafael Mendez, Trumpet Virtuoso, in his second Guest Soloist appearance. The masterful performance of this high school band was followed by the A. R. McAllister Memorial Band of the American Legion of Joliet, Illinois, in a fitting climax to close the series of eight concerts. This brilliant band, directed by A. R. McAllister, Jr., comes from the "City of Champions" and has won 8 consecutive American Legion National Championships. Thus it carries on the undying spirit of that Great Band Champion whose name it proudly bears—the late A. R. McAllister, Sr. Guest Soloist with the Joliet band was Miss Brenda Bretz of Elmhurst, Illinois, age 13.

The Grand Finale of the 7th Annual Mid-West National Band Clinic came with the Complimentary Luncheon served to approximately 800 guests at 1:00 P.M. Saturday in

(Turn to Page 37)

WILLIAM D. REVELLI



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I Teach The Solo Brass..



By B. H. Walker

The concert season is now in full swing for most of us and now is the time we should begin thinking about contest solos and ensembles. This month I would like to list a few good solos and ensembles for the French Horn which are on the contest lists.

French Horn Contest Solos

LULLABY—by Brahms-Hauser. Fischer. Grade I-II. A nice legato number within easy range for the beginner.

THE MIGHTY MAJOR—by Fred Weber. Belwin. Grade I-II. Nice Melodic solo in song style within easy range for the young student.

MARCHE SLAV—Tchaikowsky-Weber. Belwin. Grade II. The well known Marche Slave Theme which is a beautiful melody, within good musical taste, easy in technique and range not too high for the beginner.

AVE MARIA—Bach-Gounod-Hauser. Fischer. Grade II. Good music, nice melody in legato cantabile style so well suited for French Horn. Fine

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

piano accompaniment.

THE OLD REFRAIN—Kreisler-Ranger. Fischer. Grade II. The well known Kreisler song in smooth style with a few remote interval jumps but still within easy range. Legato style, technique easy.

JANUS WALTZ—Buchtel. Neil A. Kjos. Grade I-II. Very easy, melodic waltz, interesting for the young student, range easy.

TRAUMERI—Schumann-Klemeke. Leeds Music Corp. Grade II. One of the old familiar classics well known to everyone. A transcription from violin and cello literature. Contains a few extraneous interval jumps but is well suited for the French Horn.

ELEGIE—Massenet-Hauser. Fischer. Grade II. Very interesting musically, excellent legato melody by one of our popular French composers. Very well suited to the style of the French Horn.

ROMANZE AND ALLEGRO—Searmolin. Pro Art Pub. Grade III. Includes nice andante movement in semi-legato style and a brilliant allegro in detached or staccato style. Very interesting, both melodically and musically. Not too difficult technically for the average high school horn player.

WALTHER'S PRIZE SONG from "Die Meistersinger"—Wagner-Laube or Hauser. Cundy-Bettoney or Carl Fischer. Grade III. A famous song from the best in opera literature, requires good phrasing and expressive tone control. Legato in style.

ANDANTE CANTABILE from "Fifth Symphony"—Tchaikowsky. Fischer. Grade III. One of the most famous and most universally popular solos of all French Horn literature. Displays the best in phrasing, tone control, legato tonguing, musical feeling and expressive playing. Range up to high F sharp, down to low A (below the staff). In slow legato style.

NOCTURNE from "Midsummer-



Adolph Herseth, CHICAGO SYMPHONY ARTIST chooses Holton

Adolph S. Herseth began the study of trumpet at the age of 8 with James Greco of the Minneapolis Symphony. During World War II he played overseas with a Navy Band. He completed his study of the trumpet in Boston with Georges Mager, first trumpet of the Boston Symphony.

Since 1948 Mr. Herseth has been playing solo trumpet with the Chicago Symphony. In his capacity as trumpet soloist with the Chicago Symphony Brass Ensemble, Mr. Herseth is called upon to execute some of the most beautiful and difficult passages in trumpet literature, many of which were written especially for him. The instrument he plays is a Holton. Your Holton dealer can show you why.

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night's Dream"—Mendelssohn-Hauser. Fischer. Grade IV. One of the most beautiful of all French Horn music. A quiet, sustained legato solo which requires good breath control, phrasing, expressive tone control and a good range. Lowest note low G (below the staff), highest note high G (two octaves higher). This number will test the musicianship of any French Horn player, student or artist.

CONCERTO No. 1 in D MAJOR—Mozart. Cundy-Bettoney, Gamble Hinged or Associated Music Publishers. Grade IV. One of Mozart's best concertos. Requires more technique, better embouchure and more musicianship than the other solos I have mentioned. Makes use of both legato and detached style of playing.

CAVATINA—Bakaleinikoff. Belwin. Grade III. One of the modern solos employing the modern style of harmony and melody writing. One of the most interesting of the easier contemporary works.

SONATA FOR HORN AND PIANO,—Op. 17—Beethoven. Boosey & Hawkes or Fischer. Grade V-VI. Requires the best in horn technique and musicianship. Very difficult.

FRENCH HORN CONCERTINO—Sansone. Sansone Musical Instruments, Inc. Grade VI. Requires artist technique and skill but playable by a good high school horn player. Range to high C above staff in one place. Contains several high G's. Includes an excellent cadenza, an andante movement for expression and a rondo section for further technical display. Written by one of the greatest French Horn artists of our time.

French Horn Solo Collections

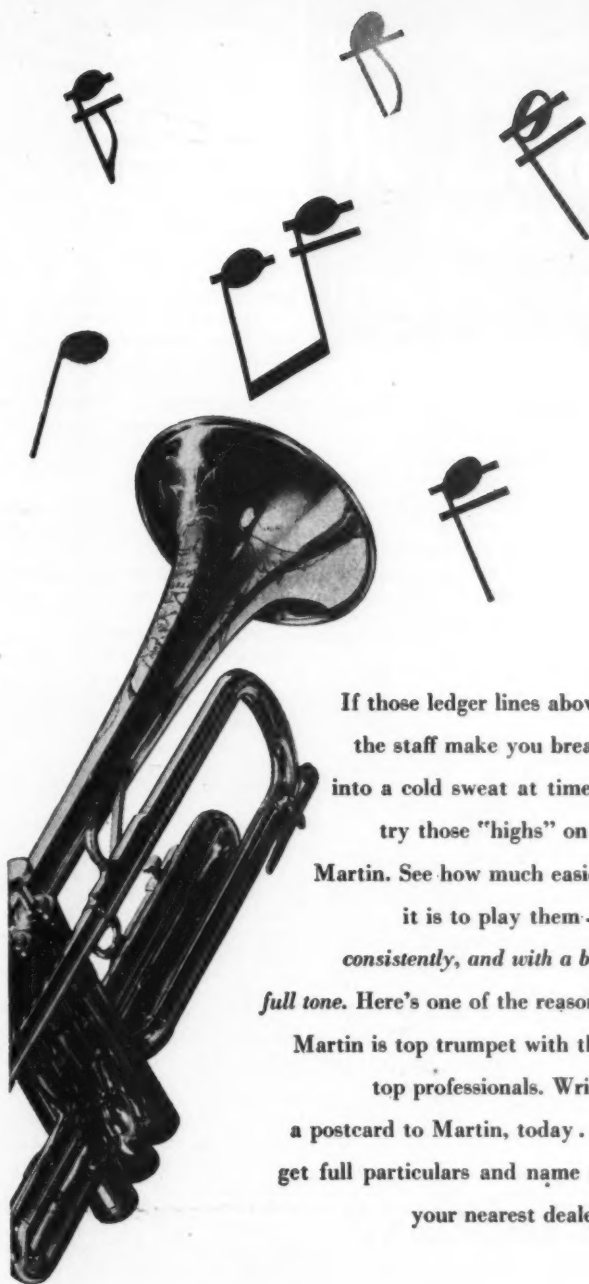
EVERYBODY'S FAVORITE FRENCH HORN SOLOS—Jay Arnold (Editor)—Amsco. Contains 84 of the best solos in French Horn literature. Most of the numbers are in grades from easy to medium (I through III). Contains such famous solos as "On Wings of Song" by Mendelssohn, "Barcarolle" from "Tales of Hoffmann" by Offenbach, "Horn Call" from the opera "Siegfried" by Wagner, "Serenade" by Schubert, "Nocturne" from "Midsummer Night's Dream" by Mendelssohn, and an easier arrangement of "Andante" from "Fifth Symphony" by Tchaikowsky, with a range a third lower than the standard Seredy arrangement (highest note F top line).

The DITSON ALBUM OF FRENCH HORN SOLOS—Arranged by Page. Oliver Ditson. Contains a wide variety of solos in various styles.

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French Horn Quartets

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QUARTET ALBUM FOR FRENCH HORN—arranged by Pottag, Belwin. Contains many quartets in various styles in easy range and easy keys.

WALTHER'S PRIZE SONG from "Die Meistersinger" Wagner-Zamecnik. Sam Fox. Grade III-IV. A beautiful quartet arranged from the famous opera.

NOCTURNE from "Midsummer Night's Dream"—Mendelssohn-Zamecnik. Sam Fox. A very enchanting night song in beautiful harmony arranged in expressive legato style. Grade IV.

PILGRIM'S CHORUS from "Tannhauser"—Wagner-Zamecnik. Sam Fox. A beautiful adante in majestic Wagner style. Easy in range and technique. Grade III.

Beginning Piano By TV

(Starts on Page 15)

posed by the television students. One adult who is a machinist by trade brought in an original melody complete with accompaniment. Some songs have been composed especially for the television class, with words and music by piano beginners who have no musical background.

At the present time the T.V. students are busy learning a number of Christmas carols and it seems possible that they will be able to play at least twenty by Christmas.

All of these developments show that people by the thousands are waiting for the chance to play the piano and now they can take lessons by television in their own homes they intend to take advantage of this opportunity. Through this new medium of television the day is coming when anyone desiring to play the piano will have the opportunity regardless of race, creed or color and the lives of thousands even millions will be enriched by so doing.

Ampro Finds Home Use

(Starts on Page 8)

wished to get their inspirational messages to "jails, hospitals, and such places where people seldom hear anything from the Word of God." Instructing and entertaining shut-ins and hospitalized patients were also frequently given uses of the tape recorder.

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Mid-West Nat. Clinic

(Continued from Page 33)

the beautiful Bal Tabarin of the Hotel Sherman. A lavish Holiday Turkey Feast was served to the guests as a courtesy of the companies participating in the Band Uniform Style Show. Raymond F. Dvorak was Master of Ceremonies and Colonel George S. Howard, Director of the United States Air Force Band, was the Guest Speaker. Loud were the praises of the directors of this 7th Annual Mid-West National Band Clinic as "the best yet" as they said "Auf Wiedersehn." And yet each knew that come next December 15-18, 1954, the impossible would once more be achieved and the clinic would again for the 8th time be "bigger and better" than ever before!

Drum Major's Importance

(Starts on Page 27)

be given. Facing the band, the drum-major, with a quick turn of the wrist, points the ferule upward, letting it slant slightly to the right. Then, raising the stick to the height of his chin, he thrusts the stick the full length of his arm to the right, and draws it back again.

This is the signal to play. Then, turning, he points to the front, thrusts it full length of his arm forward, and the music and march begin. The drum-major beats the time, setting the "cadence"—number of steps to the minute—of the march. In unskillful hands some of these movements might end in disaster, the ferule striking the drum-major in the back or on the nose—which would put the nose out of joint and the music out of tune.

It is important that the advance should be correctly given, else the regiments following will do it too rapidly or too slowly. The usual cadence is 120 steps to the minute. On Memorial Day, when many veterans are in the procession, the cadence may be reduced to 90.

When the band executes an oblique movement, the drum-major holds his staff in a horizontal position at the height of his neck, and pointing the ferule on the direction of oblique, extends his arm to full length. Perhaps the prettiest evolution of a band is the counter-march. The drum-major "faces the music" and gives the signal to march, but instead of turning remains standing with face toward the band. The band marches toward the drum-major, but on reaching him, the leaders to the right of him wheel to the right, those on the left to the left, the drum-major marching through the center.

To signal to halt the drum-major raises the staff with both hands in a horizontal position above his head, and with arms extended drops it to a

(Turn to Page 43)



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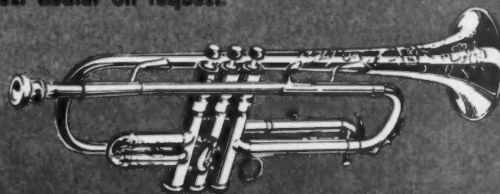
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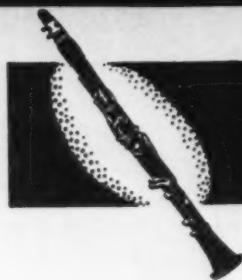
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The Clarinet Corner . . .

By David Kaplan

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High School, Reynolds, Illinois.

Contest and Recital Materials

The selection of materials for contest or recital should merit considerable attention. To make a wise choice the director must exercise careful judgment in light of his students' particular abilities. Choose stimulating solos, solos that offer opportunities for expressive playing and interpretation. The good solo should challenge the student both technically and intellectually but on his own grounds, that is in consideration of his own SPECIAL abilities. The worthwhile solo offers a rich musical experience; it should provoke sparkling discussion and work in phrasing.

What about picking the very easiest solo for contest? Certainly we should not overtax our pupils with too much technique for we must remember that nervousness and playing before an audience will detract somewhat from the over all effect of the work. Yet, to give our students mediocre materials just because they are easy would be defeating the cause. Just as the director should not choose a solo at the extreme range of the student's ability neither must he pick one at the lowest end. After all the student must have something to strive for; a solo that is much too easy will soon result in a lack of interest in the whole contest project.

Listed below are a number of advanced materials for the student with better than average capabilities. Following this list some medium solos are discussed.

Advanced

- Grand Duo Concertante—Weber
Schirmer (Masterworks Albumed
by Eric Simon) or Cundy-Bettoney
(Clarinet Classics Album 1)
Variations—Weber Schirmer (Mas-
terworks)
Fantasie—Gaubert Andraud (Bonade
Collection), Wahr of Ann Arbor
(Recital Lit vol 4, ed by Stubbins),
Cundy Bettoney
Introduction & Rondo—Widor Bon-
ade Collection, Wahr vol 4
Fantasie Caprice—Lefevre Andraud
(Bonade), Cundy Bettoney, Wahr
(Recital Lit vol 4)
Fantasie Orientale—D'Ollone Wahr
(Recital Lit vol 4), Cundy Bet-
toney, Bonade Coll.
First Fantasie—Marty publ by those
listed above
Solo de Concours—Messenger Wahr
(vol 4), Bonade Coll., Belwin
Second Sonata—Bach (Gateau) Al-

fred gorgeous middle movement
Siciliano

Fantasie Italienne—Delmas Alfred
Lamento & Tarantelle—Grovez Le-
duc (Elkan-Vogel)

Piece Romantique—Niverd Alfred
Solo de Concours—Rabaud Wahr
(vol 1), Bonade coll.

The "Concours" solos were those
especially written for the Paris Con-
servatoire as examination pieces.

The above list is perhaps well
known; some of the following are not.
Prelude and Rigaudon—Avon Wahr
(Recital Lit vol 2)

The Prelude is really one long ad
lib cadenza. The 2/4 Allegretto with
its sixlets is a charming section and
lays well for clarinet. The key
change (to one flat) is faster, excit-
ing, and fun to play.

Sonata—Bernstein M. Witmark &
Sons



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A notable member of the repertoire, this, by one of our country's leading musicians. Written in 1941 the solo displays a contemporary outlook. The first movement, marked *Grazioso*, is a vibrant *alla breve*. The form is quite compact and the technique not difficult. What is very difficult here, and especially in the second movement, is the give and take between clarinet and piano. Both will have to work hard to fit the two parts into the unified whole. A $\frac{3}{4}$ Andantino opens the second movement. The exciting $\frac{3}{4}$ Vivace will require precise timing in the clarinet and piano.

Scherzo—Krein Freeman Collection for Russ-Amer Publ

Here is a finger twister for the proficient clarinetist and pianist. Given a sound finger technique two good players will find the speedy number effective.

Sarabande & Theme Varie—Hahn Wahr (Recital Lit vol 1)

The $\frac{3}{4}$ Sarabande is not technical but has moving parts. The $\frac{3}{4}$ Theme (Moderate) is followed by a number of variations, first in sixteenths, then sixteenth triplets. Finally, a $\frac{3}{4}$ scherzo-like section with fast tonguing brings the solo to a close.

Solo de Concours—Mouquet, Wahr (Recital Lit vol 1)

An expressive Adagio leads into an Andante with its florid sixteenths. The Allegro lays well and offers only moderate difficulty in its sixteenth passages.

Medium Selections

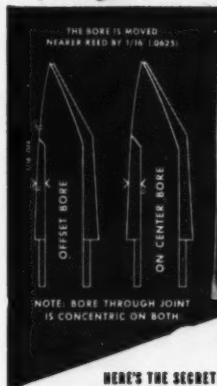
Concerto in G minor—Handel (Waln) from oboe concerto Kjos
Aria & Presto—Aubert (Waln) Kjos
Waltz Fantasy—Mozart (Waln) Kjos
Musette & Scherzo—Leclair (Waln) Kjos

These arrangements by George Waln of Oberlin meet the requirements of good contest or recital choices. Each offers a stimulating musical experience, opportunities for self expression, etc.

The Concerto opens with a slow $\frac{3}{4}$ Grave, the clarinet entering in the sixth measure. Delicacy in playing with particular attention to phrasing is necessary. The Allegro $\frac{3}{4}$ which follows does not move at great neck speed; the sixteenth note passages are to be controlled and not merely "tossed off." The lovely Largo $\frac{3}{4}$ calls for expressive playing. In the final movement contrasts between forte and piano are important. This is beautiful music worthy of much effort.

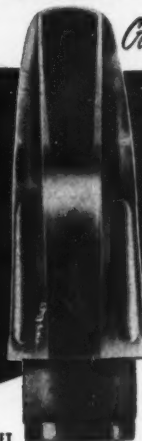
The Aria in $\frac{3}{4}$ requires a singing style; the middle section offers four sharps for clarinet which should not really disturb anybody. Honestly, clarinets DO play in sharps. Good finger action is needed in the Presto. The charming Waltz Fantasy begins with a $\frac{3}{4}$ theme that is soon elaborated in sixteenths. A $\frac{3}{4}$ Allegro fol-

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lows also built on the theme. After a cadenza the initial theme reappears but with ornamentation. A good choice for the younger student the solo has a certain amount of technique and will challenge the youngster.

Three Pieces—Desportes

Wahr (Recital Lit vol 1)

Piece in Sol Mineur—Barat

Wahr (Recital Lit vol 1)

Waltz Elegie—Laurischkus from three Pieces, Wahr (Recital Lit vol 2)

Mr. William Stubbins of the University of Michigan has compiled a noteworthy four volume set of Recital Literature which is published by Wahr of Ann Arbor, Michigan. Listed above are only a few of many possibilities. Mr. Stubbins analyzed the Three Pieces in a feature article last year.

The Waltz is a lovely little number, one that is quite musical. Piano and clarinet must work together to gain the proper effect. In some cases the clarinet actually accompanies the piano. Interpretive opportunities abound in this fine choice.

The Barat Piece is more technical than the others named in this class. After two cadenza like passages the solo launches into a Lento section which is sparked by animatos, accelerandos, and florid runs. A longer and more technical cadenza ushers in the Allegro. Dotted eighths and triplets characterize this section.

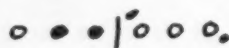
Consult also the following:

Five Pieces—Starokodonsky, Leeds and Freeman coll.

Four Short Pieces—Ferguson, Boosey-Hawkes

Alternate Fingerings

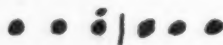
In this issue we take up the high "f" and "ff" fingerings. High "f" may be fingered thus



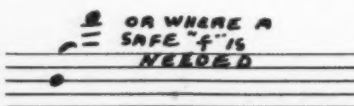
for passages as:



Another fingering



would be used



(Turn to Page 50)

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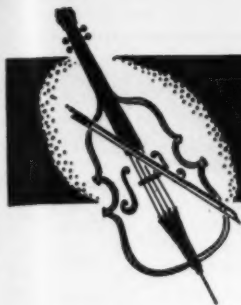
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The String Clearing House

By Angelo La Mariana

Send all questions direct to Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.

As string teachers, one of our obligations to our students is to help them in the selection of the "Contest" solo. How often is this actual choosing of a piece left either to a youngster really unqualified to know a proper choice; or else to a busy teacher who limits the selection to a minimum? I keep emphasizing choice because as I see it, the actual and final choice should be the student's. (As an adjudicator, I was chagrined to hear a lad say after his performance that he HATED the piece. With all the works available, there is no need really for such discouraging choices).

Some of us might feel that to satisfy both the teacher and the student, and still adhere to the student's capabilities or limitations, is a big job. It need not be. Time for conferences to be devoted exclusively to discussing the contest, the child's place in it, and lastly the composition itself that is to be selected, should be arranged for each individual competing student. Such discussions usually pay off. We have discussed the Music Festival or Contest, per se in other columns; we agreed the proper approach, the all over picture and the correct choice of solo were important pre-contest phases.

So in discussing the actual selection of the individual solo, we find there are many facets to be considered. The first general consideration should be to choose a composition which really ranks as GREAT music. There is much music that is not too difficult for good performance on the school level that lies within this classification.

Second, thoughtful regard should be the element of *playing time*. This on first thought appears to be of lesser importance but actually we must remember that each contestant is allotted just so many minutes. The performer, as well as the adjudicator, will feel rushed and frustrated in having "to compete with time." No adjudicator likes to call time on a student. We have to remember that time cannot be taken from the preceding or following performer. If a movement from a concerto is selected, please do time it and if cuts must be made, do try to make them musical. Try to be fair to the intentions of the composer. Many adjudicators feel that another work would be preferable than distorting the composition selected.

Try to encourage a student to elect

to play a piece that is not, to your knowledge, to be selected also by other contestants. The selection of a good composition, well played, will be appreciated by the adjudicator and will set the student apart from the

horde of other contestants.

The choice of solo should be made far enough in advance so that the student will feel familiar with it and have the opportunity to perfect it. (Many teachers advocate several months for a short number and a longer period of time for a concerto. However, each individual teacher usually knows the requirements for each of his own students.)

One of the rather informal recommendations that I like to make to my own students is that they perform the chosen work before contest time.

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I encourage them to play it first for
 their "folks," then at school (if pos-
 sible at assembly or PTA) church
 groups or other public or semi-public
 functions. I feel this helps to make
 the student feel at home with the
 work and also permits smoothing out
 flaws before the big day arrives. Un-
 fortunately, too many young soloists
 receive their baptism of fire at the
 contest, which is a great handicap
 indeed.

Naturally, the choice should in-
 clude some of the students best at-
 tributes: fine tone, spiccato, tech-
 nique, double stops, etc. The teacher
 is however the best judge of this!

I might mention also that playing
 in tune seems to be a factor most
 adjudicators favor highly. They feel
 that a modern composition is no ex-
 cuse for poor intonation. In the pre-
 contest discussion, encourage the
 student to choose a piece he can play
 in tune with.

We come to the conclusion then
 that the selection finally chosen
 should be suited to the student mu-
 sically and technically and not just
 because it lies within a certain grade
 of difficulty. But in addition it must
 lie within his musical understanding
 —(Can he really understand it—does
 it make sense to him?). There is
 more at stake than just playing all
 the notes.

One last thought. Among other con-
 siderations, we must regard the ac-
 companiment, and the accompanist.
 Some accompaniments are more dif-
 ficult than the solo and if a student
 accompanist is to play it, can he han-
 dle it? Will his part detract from the
 performer? Also too frequently, the
 accompanist takes the interpretation
 from the performer. This problem
 varies according to states. Some in-
 sist on a fellow student performing,
 others permit the teacher to accom-
 pany his own student.

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 These four pieces are charming works for the instrument.

Four Pieces—C. Edmunds pub. Lengnick. Available Mills Music @ \$1.00.

Nocturne—Key of Gb—Includes 5th position.

Humoresk—includes fifth position.

Threnody—(A Lament) includes 5th position—double stops.

Moto Perpetuo (The Dragon fly) Includes upper position work and double stops.

These works are musically advanced, contemporary harmonies are used. Technically Grades IV and V.

Minuet Antique—M. Kesnar—Pub. Music Pub. Holding Co. @ 60c.

1st position—Grade II.

Americana—M. Kesnar—Music Pub. Holding Co. @ 60c.

1st position—Moderate tempo—Grade II.

See you next month.

Drum Major's Importance

(Continued from Page 37)

horizontal position on top of his hips. With the staff he also indicates to the field music what signal it is to play, and puts the drum-corps through the manual. The drum-major and musicians are not combat men. In battle it has been the custom for them to aid the ambulance corps.

Modern armies have become less and less ornamental, and the uniforms are plainer, so as not to be an easy target for the enemy. But the drum-major remains. He gives a theatrical touch to a review. Like a conductor of an orchestra, he sets the pace. A regiment with a jaunty drum-major will never lack snap and buoyancy. And so, though seemingly unimportant, the drum-major is the bravest-looking of all!

The Band Stand

(Starts on Page 16)

ber and so is very incomplete. It is expected to have at least one new band manuscript from each of the 10 states in the North Central Division played on January 9th at the University of Illinois. A similar project is going on in all six of our Divisions. We will be able to judge the results at the next National CBDNA meeting in Chicago in December 1954.



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Contest Numbers not Previously Listed

Serenade for Flute, Violin and Viola in D Major Op. 25. L. van Beethoven. This trio is furnished with a piano score making a quartet of it. Judging from all that we can hear in making only a mental review of it, we should advise that the piano score be used. It is most beautifully done. There are eleven movements in all. That many "cuts" would have to be made if submitting it for contest use, there can be no doubt. We are offering no suggestions as to what parts should be eliminated for the reason that your

Send all questions direct to Rex Elton Fair, 957 South Coronado St., Denver 9, Colorado.

Music Director is well posted as to each individual's ability, and is in much better position to determine as to what should be played and what parts to eliminate. For general program or recital use, we would suggest that the whole of it be presented. Published by Rudall, Carte & Co., Ltd., London, England. It will be of interest to you to know that this quartet—if used with piano—was published in 1802, and is Beethoven's only work with a leading flute part. Grade as to difficulties involved, about an average of VI.

Suite for Flute and Strings

This number by Scarlatti-Benjamin. This composition is presented us in five different movements. Each number is as a complete composition within itself. This makes it possible to use any one as a contest

By Rex Elton Fair

selection, or any number of the five movements on any program. The flute has been given the leading part throughout this whole composition and may be used as a solo with the piano accompaniment that comes with the score. When used with a complete set of strings we would not advise that the piano part be used except as a conductor's score. Printed in London, England. Complete address is Boosey & Hawkes, 295 Regent St., London. Grade from IV to VI.


Three Flutes Unaccompanied

Two of these compositions have been mentioned in previous issues of THE SCHOOL MUSICIAN but we feel that they are worthy of being brought to your attention the second time. This selection has been chosen by H. Voxman for the Rubank Co. of Chicago. All are written by well known composers such as Mozart, Handel, Schubert, Bach, Quantz and Walckiers with a few contemporary composers added for the sake of more variety.

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January

Mr. Voxman has done a fine job so far as selecting and arranging these compositions is concerned. As to ease or difficulties involved for the performance of each, they range from about Grade II to IV inclusive. In book form.

Rondo Scherzando by Joseph Haydn

Arranged for three flutes unaccompanied, by Laurence Taylor for the Boosey and Hawkes Co., U.S.A. Undoubtedly this trio was originally written as a piano solo. It appears here in keys of D, F and G. Mr. Taylor has made a beautiful arrangement of it and it should be most acceptable for contest or other performances. About Grade III as an average.

Sonata for three Flutes unaccompanied

This we believe to be an original composition for this combination of instruments. Composer James Hook, op. 83, No. 4 (1746-1827). Movements are as follows: Allegretto, Andante and Allegro Vivace. The first movement contains four measures written in syncopation form (for first flute only) that may prove to be quite difficult, otherwise it runs from about Grade II to IV. While we have not tried this in trio form, or even at the piano, it looks to be very jolly where all rapid moving parts are concerned, with an Andante that is well decorated with nice three part counterpoint that looks most interesting. This is another Boosey & Hawkes production.

Old Spanish Melody

Written as an original number for three flutes unaccompanied. We recently offered this composition as played by three 7th grade flutists and it was very well received at the Lincoln Grade School here in Denver. About grade II. Composer Bainbridge Crist, for the Concord Music Publishing Co., Inc., New York, N. Y.

Sonatas for Two Flutes unaccompanied

There are two books of these, each book containing four sonatas. Written by Robert Valentine, now published by Carl Fischer Co., Inc., New York, N. Y. All of these duets were written originally for two flutes, and they are most interesting in that they are correctly written in every detail. According to Grove's Dictionary, Robert Valentine may have been the greatest of flutists who lived in Italy—or rather played in Italy and London—from about 1714 to 1731. Note: By "greatest of flutists" is meant for his time. It is most difficult to grade this work as a whole. Possibly from II to VI.

Duo for Flute and Clarinet by Antoni Szalowski

Written in the style and after the fashion of those who have gone strictly modern. No accompaniment. Should you—flutist and clarinetist—be looking for something of this kind, if you want to work on a composition that is modern and most difficult to play,



The High School Band from Arvada, Colorado, has added a unique performance to its credit. The band recently played for a Pancake Race held in Arvada. Pancake Races are best known in England where they originated. A few towns and cities in the United States now have the races, and through elimination contests the United States competes with racers in England. In addition to playing for the Pancake Race in Arvada, the band was filmed and later televised in Denver, and was an integral part of a radio show covering the event. The Arvada High School Band numbers sixty-five players. It is a first division marching and playing band in Colorado, and is directed by Jim Thornton.

SEND US YOUR NEWS

you won't make any mistake by ordering this duet. It consists of three distinct parts. 1st an Allegro, with an Andante following. The No. III as a last movement, will keep you busy for a long time to come, should you desire to learn to play it correctly as to every detail, tempo of Allegro ($\text{♩} = 120$) included. If presented in proper style as to accuracy, tonal color and general interpretation—it should prove of great interest to the average listener and should demand from them, the greatest of admiration for the performers. If any of you flutists or clarinetists "get together" on this number and play it in such successful style as above mentioned, then please do send your columnist a report of such activities.

Post Script

For addresses of publishers as mentioned previously in this column, please see this same one in back issues of THE SCHOOL MUSICIAN. In closing we must repeat:

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How to choose a Solo for Contest

Here we are in January and time to begin thinking about Solo contest numbers. It is well to be prepared for contest time but before we can prepare ourselves we must decide what to choose. This can be from suggestions given by other people, including your music director or private teacher, an individual or from your own choice.

Personally, I always enjoyed playing something I liked to play that could be musically satisfying to me. Again, this would be the pleasure of the individual. Perhaps what I would enjoy playing would not be to your taste, etc. Music in general—be it orchestral, band or individually done as solos, covers quite a variety of materials and can be chosen only through a thorough study of materials or from suggestions given by experienced performers.

In the case of Solo contest numbers we must decide first what we want to do, then regardless of anything else, go to work on them and really do them well.

You can very readily ask—where does uncle Bob come into the picture? Only in suggesting materials that have been previously done satisfactorily or in new materials that have been studied by him and which he considers good material for said purpose. Your band director or private teacher is just as good a judge—although we don't think so at times.

Here I must defend your band director and your private teacher. By and large these people are specialized in their respective fields and must be considered so. Otherwise our respect for society can be too easily lost. Your faith in the judgement of your band director or private teacher, considered seriously, can carry you over many uncertain situations.

My first suggestion is that you consult either your band director or private teacher as the case may be—see how they feel about your capabilities of musical performance for any chosen solo.

I can only suggest solos in respective classes—such as Grades I, II, III, IV, etc., which I am going to do.

However, your capabilities as a performer are better judged by your band director or private teacher.

There are many things to be considered when choosing a solo that are necessary musically to qualify for good performance. 1) Am I technically equipped for all passages required? 2) Do I have the singing tone necessary for the melodic lines? 3) Do I have a balanced range requisite for the number chosen? 4) Am I musically equipped for proper interpretation, etc.? These are all necessary fundamental requirements upon which your judge at contest time bases his final ratings.

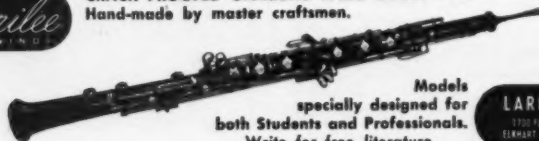
My personal experience as a teacher has taught me to be very careful in choosing a number for a student. In this I mean—be sure to choose a number in keeping with the general musical ability of the individual performing it. Tone quality, technic, sense of musical phrasing, range of instrument best developed, interpretation, etc., all have a bearing on our final performance.

For many years now, I have acted in a Judiciary capacity at contests and musical festivals and I learn something each year. In our region, and I suspect it to be common elsewhere, there is one fault I find prevalent with many contestants, and that is, trying to play a number too difficult technically. Through this we become involved in playing notes only—losing all thought of melodic line, phrasing, interpretation, etc.

Were our number properly chosen to begin with, this sort of thing would never happen. I know many professional players that have developed a world of technic, yet find it difficult to get a job. WHY? Fundamentally they have lost good musical sense in developing fast playing fingers. *This doesn't pay off.* The moment we lose our musical sense we've lost everything pertaining to music. If we are out to develop an enormous amount of technic on our respective instrument, we must of necessity de-

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velop musically as well, to have bal-
anced performance.

Following is a short graded list of
solos for both Oboe and Bassoon.

Oboe solos with piano. Grade II.

| Title | Composer and Publisher |
|--|------------------------|
| Aragonaize | Bizet |
| Carl Fischer, Inc., New York | |
| A Dance | Bakaleinikoff |
| Belwin, Inc., New York | |
| Musette | DeBueris |
| Carl Fischer, Inc., New York | |
| Falling Leaves | Organn |
| Bob Organ Music Studios, Denver, Colorado | |
| Bassoon solos with piano. Grade II | |
| Murmurs | Merle |
| Carl Fischer, Inc., New York | |
| Evening Shadows | Organn |
| Bob Organ Music Studios Denver, Colorado | |

Oboe solos with piano. Grade III.

| | |
|---|---------------|
| Habanera | Labate |
| Carl Fischer, Inc., New York | |
| Pastorale | Bakaleinikoff |
| Belwin, Inc., New York | |
| Janina (Caprice Petit) | Organn |
| Bob Organ Music Studios Denver, Colorado | |
| Bassoon solos with piano. Grade III. | |
| Adagio and Rondo | Millars |
| Boosey, Hawks, Belwin, New York | |
| The Jolly Dutchman | Isaac |
| Carl Fischer, Inc., New York | |
| Romance | Organn |
| Bob Organ Music Studios Denver, Colorado | |

Oboe solos with piano. Grade IV.

| | |
|-------------------------------------|----------|
| Concerto in C Minor | Handel |
| Andraud, Cincinnati, Ohio | |
| Villanella | Labate |
| Carl Fischer, Inc., New York | |
| First Concerto | Guilhaud |
| Rubank Inc., Chicago, Ill. | |
| Bassoon solos with piano. Grade IV. | |
| Premier Solo | Bourdeau |
| Rubank Inc., Chicago, Ill. | |
| Solo de Concert | Pierne |
| Rubank Inc., Chicago, Ill. | |
| Concerto No. 2 (B major) | Mozart |
| Jack Spratt, Old Greenwich, Conn. | |

The above listed numbers are
merely suggestions to supplement the
lists already formulated by your
band director or private teacher. They
are numbers that have been proved
as fine material and have won many
first place ratings. Let's pick a num-
ber! So long for now. See you next
month.

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(Starts on Page 6)

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By Daniel Martino, A. B. A.

Preparing the Soloist for Contest

One phase of contest solo performance which should receive a great deal of time and careful consideration is the choice of music to be performed in competition. To be taken into consideration are the personality, maturity of musical expression, experience and technical ability of the student. In making the choice of a contest solo or solos, I believe the music educator should guide the student's choice, rather than arbitrarily deciding upon one or two numbers and then telling the student, "This is what you are to play for contest." After all, the student is the one who will be spending hours of tedious and meticulous practice in the preparation of these numbers, and he should surely have some voice in the matter.

It is always wise to consider several selections from which the final choice will be made. I would recommend that the student finally choose two numbers—one a little different from the other. (i.e., one stressing tone and phrasing, and the other a more technical piece.) The variety will serve two purposes: it will serve to maintain the student's interest by giving him numbers to work on which are not too much alike, and it will also afford the adjudicator the opportunity to hear the student's presentation of two different types of literature.

Before the student first attempts to read through the numbers, the conscientious music educator should first go through them with his performer, emphasizing the following phases of each solo: the composer; the form; the style; what the music is trying to say; phrasings; method of approach, after taking into consideration all of the foregoing. This attempt to give to the student an aesthetic and idealistic conception of the solos before launching him into the complex motor act of mechanical manipulations will play dividends in time saved, and many errors avoided.

The next step should be the choice of an accompanist—who should be a mature, able and experienced person if possible. The more the performer will be able to rehearse with the accompanist, the more at ease he will become, and the less will be the danger of confusion or breakdown at the

time of the performance itself. Only by repeated hours and hours of rehearsing can the accompanist and soloist arrive at the rapprochement which is so essential to fine performance. There are occasions when the limited use of an accurately prepared recording of the accompaniment might be used, if conflicts and lack of available time should make it impossible for the accompanist to be present every time the student rehearsed his solos.

Stage deportment should be discussed and rehearsed as carefully as the solo itself. While the actual adjudication is seldom based on anything but the performer's playing ability, the student, ill at ease and unsure of how to conduct himself, cannot play his best. He should practice how to come on the stage and how to leave it, the proper courtesy to be extended to his accompanist, whether or not to bow, how to acknowledge the applause gracefully, instead of looking like some country swain bobbing for apples. If these small and all too often neglected phases of stage deportment are rehearsed until they become a part of him, they will increase the student's self-assurance, which will in turn enable him to play better. The educator and the student should discuss the proper way to stand while playing, how to direct the sound, how and when to remove saliva when it should become necessary.

Tuning is a most important consideration. The student should be made completely self-reliant in this respect. Nothing can create a less favorable impression than for a player to mumble to his accompanist for advice as to whether he is in tune. And I consider it even worse to have him look desperately into the wings, or crane his neck to find his conductor in the audience to get the signal as to whether he should push in his slide or pull it out. Often, from the adjudicator's chair, I have cringed for a student in this predicament. And all too often, the judge cannot help but have the feeling that if the student cannot tell whether he is sharp or flat, he has no business in solo competition. Another mistake that is frequently made in tuning occurs when the pianist plays the note, and then the student obviously humors his pitch to meet that of the piano. The instrument should play

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

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the tone first, then the piano pitch be given. After that the instrument's pitch can be adjusted mechanically instead of the player's "lipping" it up to meet that of the piano.

Under no circumstances should the contest performance be the first public presentation of the student's contest numbers. He should be given as many chances as possible to perform these selections in public. With each performance his self-confidence will increase. In the average small or medium-sized town or even in large cities, opportunities for these appearances can easily be found at community affairs, fraternal organizations, meetings of religious, social and service groups. They will also usually give the player the opportunity to perform under widely varying physical, psychological and acoustical conditions. This type of training and experience will result in the gradual development of a firm and unshakable poise, without which the finest musician cannot perform to the best of his ability. Recordings of these public performances serve valuable diagnostic purposes. It is important to show the student by means of these recordings where he may improve—but of almost equal importance, the music educator can also point out the fine things about the performance. Praise is also beneficial in the development of confidence and poise.

Above all, keep the *STUDENT* uppermost in your mind. Of course we would all like nothing better than to have each of our entries in musical competition come home with Division I ratings. But do not let this desire for personal aggrandizement carry you away. The percentage of Division I's may reflect creditably upon the conductor's ability to teach musical performance and interpretation, just as a 20-0 victory indicates that a football coach can think up some tricky plays. But in neither case is there any true indication of what has been done for the student's inner self. Training for performance can be character training. That is our excuse for existing as music educators. We should all examine ourselves carefully to be sure of our motives. Do we want Division I's because of what these awards can do for those who actually receive them, or do we crave them because of the prestige they may give us and our positions in the communities in which we are privileged to serve? Let us always keep in mind that the student is more important than the music.

A firm believer in the values of musical competition, I cannot but feel that those few among our ranks who have placed such an undue emphasis upon the importance of "winning at any cost" have been responsible for the adverse sentiment toward music contests which has developed during the past few years among our school administrators. We should

(Turn to Page 53)

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(Continued from Page 40)

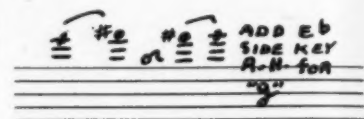
For the trill e-f use this high "f" fingering

TOP A-N SIDE KEY
0 0 0 1 0 0 0

The usual manner of playing "fz" is

0 0 0 1 0 0 0

for



These fingerings

(SHARP)
0 0 0 1 0 0 0
or
0 0 0 1 0 0 0

are for

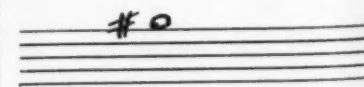


or for other leaps where the ordinary "fz" does not seem safe.

The high notes do not have to offer insurmountable difficulties. By learning the alternate fingerings the student can make passages more playable. Next month we consider the high "g" fingerings.

Scale Characteristics

G#



is a pretty good tone and all trills follow those of low "c#". A fake fingering, though dull and out of tune, is often employed in such a passage



(Turn to Page 53)



By Robert F. Freeland

Recordings

Newman: Captain from Castile. Seven selections from the motion picture performed by the Hollywood Symphony Orchestra conducted by Alfred Newman. One 10" record, long-playing, Mercury MGMH 25072. \$3.85.

A recording that is outliving the film itself. This disc will find a definite place in the school record library. The music is very descriptive and enjoyable to listen to. Opening with the Prelude: Pedro De Vargas, Captain from Castile; Cantana, The Young Peasant Girl; Lady Luisa-Juan the Adventurer—Wonders of the New World; Magic Ring—Fears of Persecution—Compassionate Priest; Fulfillment in the New World; and Conquest.

The French Horn is used a great deal throughout. A high fidelity recording that will please those looking for recordings with "full tones". A fine recording for the general listener, the composition class, music appreciation, Spanish Language classes, Literature classes.

Handel: Messiah. Ten selections from The Messiah. The Toronto Mendelssohn Choir, The Toronto Symphony Orchestra, Sir Ernest MacMillan, Conductor. One 12" disc, long-playing, RCA Victor LBC 1053, Bluebird Classic, \$2.98.

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Many collectors and directors have wanted the Handel "Messiah", but never purchased the complete recording. Here we have ten selections from the great Oratorio "The Messiah", Overture; Air, Ev'ry Valley Shall be Exalted; Air, O Thou That Tellest Good Tidings; Chorus, For Unto Us A Child is Born; Chorus, All We Like Sheep; Chorus, Hallelujah; Air, I Know That My Redeemer Liveth; Recitative, Behold I Tell You a Mystery; Aria, The Trumpet Shall Sound; Chorus, Amen.

A fine recording for the private collection or the school record library. Well performed with good balance and tempi. The parts included are those most often referred to in study, and which are most popular.

The soloist's are well chosen, the choir has good balance and feeling. The orchestra is always more than adequate. Highly recommended.

Spanish & Portuguese Keyboard Music. Felicia Blumental, piano. One 12" LP record, London LL769, \$5.95.

An interesting collection of keyboard music of the 18th Century, which shows the profound influence that Scarlatti had on the Iberian peninsula. Most of these composers are unknown to the general public. Miss Blumental offers a fine performance. Highly recommended.

The Sound of the Sauter-Finegan Orchestra. Eddie Sauter and Bill Finegan and Orchestra. One 12" disc, RCA Victor LP-M1009, \$4.19.

A recording of numbers that the Sauter-Finegan Orchestra have used over the years. To the history of recorded sound, the orchestra led by Sauter and Finegan has made one of the most remarkable contributions. Not only have Eddie and Bill added considerably to the size and instrumentation of the traditional jazz orchestra; they have heightened color, produced new sounds, and evoked moods heretofore unconsidered in the usual pop music set-up. "The music of our new band," they said, "can best be summed up in two words—COLOR AND MOOD."

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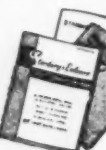
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the need arose, they also added such
"ten-cent store" items as recorders,
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other unusual items.

The current collection presents the
Sauter-Finegan Orchestra in all of
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tempo of "Yankee Doodle-town",
through the riffs of "The Honey
Jump", "Tweedle Dum and Tweedle
Dee", "Now That I'm in Love" and
"Stop Beating 'Round the Mulberry
Bush."

Especially recommended for high-
fidelity fans, this disc will be of
value and enjoyed by the student
collector as well as the music di-
rector alike.

Music of the Middle Ages. Krefeld
Collegium Musicum directed by Rob-
ert Haas. Erika Metzger-Ulrich, so-
prano, and Otto Pingel, tenor. One
12 inch record, Vox longplaying
disc #PL8110, \$5.95.

The first section is centered around
music of the Mennesanger and the
second section the Troubadors and
Trouveres. Only a few of these pieces
have been recorded before. This set
will be most valuable to the History
of Music Class, General Music Class
and the serious music lover. Brief
notes about the works are included.
Most highly recommended.

Slides

White: Visual Approach to the March-
ing Band. White's Colorslides, 3314
N.E. 65th St., Portland 13, Oregon.
Fifty 35mm slides, case, manual
\$34.50.

This set is designed to teach the
fundamentals of marching to the
school band. It presents in an effi-
cient way the most essential factors
of good marching; alignment, turns,
and countermarches. The manual
contains complete instruction to ac-
company the slide set.

C. Robert White who is director of
bands in Lincoln High School, Port-
land, Oregon, uses a full band in
miniature with a colorful back-
ground. The band is photographed in
its various positions to illustrate
good and poor performance of the
maneuvers described. The field is
marked off in white chalk lines and
labeled to help in following a per-
former in marching.

The slides are highly recommend-
ed. They are Kodachrome slides,
labeled, numbered and mounted in
a special metal case. The manual is
very clear and to the point.

Film Strip

Rhythm Magic Series: Three color
filmstrips, 35mm, forty-three frames
each. Young America Films, Inc.,
18 East 41st Street, New York 17.
Set of 3 filmstrips \$16.50.

Recommended for elementary and
junior high school. These filmstrips
designed to give the student an un-
derstanding of rhythm and how to

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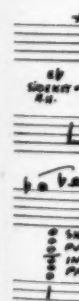
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find it in music. Treats such things as kinds of notes and rests and their effect on rhythm, how to find the beats in music, measure signs, unit of beat, strong and weak beats, rhythmical pattern, tied notes, dotted notes, triplets, up-beat and tempo.

Films

Singing Pipes. One 16mm black and white film. Twenty-two minutes. National Film Board of Canada, 1270 Sixth Ave., New York 20, N.Y. Rent \$2.50. Purchase \$50.00.

A detailed film giving a complete account of the history and construction of the pipe organ. An elaboration on the former picture "Music in the Wind".

Spanish Gypsies. One 16mm black and white film. Ten minutes. AF Films Inc., 1600 Broadway, New York 19, N.Y.

An exciting series of flamenco folk dances and songs performed by a group of outstanding artists at a gypsy festival in a grotto in Sacramento, near Granada.

The Clarinet Corner

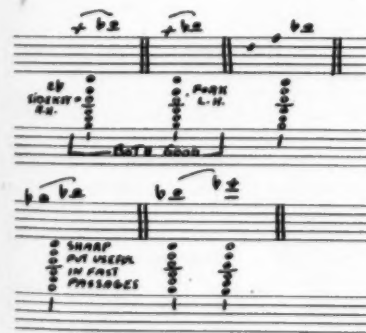
(Continued from Page 50)

It is fingered

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"A" is a good clear tone.

"B₂" is also a good tone. All fingerings follow low E₂ but let us review them



The Band Forum

(Continued from Page 49)

surely all strive to win, but not with the idea that winning is the all-important end to justify any means. This attitude all too often reduces students to bundle of nerves and arouses parents to furious resentment. These students have been placed under our guidance. Let us not exploit them for our own professional advancement. Let us, instead, attempt to instill in them a true love for music well played, a sincere admiration for those who can play better than they can and a determination to do all in their power to improve their own performances, and to do their best at all times and under all circumstances. Only then can we feel genuine satisfaction and a feeling of accomplishment.

1954 NACWPII Composition Award Closes March 1st

(Starts on Page 24)

wind and percussion instruments. In 1952 the Association sponsored the publication of the *Catalog of Chamber Music for Wind Instruments*. Copies of the book were requested by libraries and individuals throughout the United States and from Australia, Alaska, Canada, England, Holland, and Sweden.

Pen Pal Club Members

(Starts on Page 22)

29. Janie Manninen
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31. Barbara Nellis
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(To be Continued)



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| Cap Cords & Covers | Shirts (Tuxedo) |
| Capes—Cape Frogs | Shoulder Knots |
| Chevrons | Socks |
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FOR SALE—55 cadet style band uniforms, maroon trousers, cream jackets with maroon trim. Majorette uniforms, 12 maroon corps, 3 white head uniforms. All uniforms 100% wool whipcord in good condition. Contact Daniel I. Farren, Lehigh High School, Lehigh, Pa.

FOR SALE—36 band caps (with bills), royal blue with red and gold trim. 1 drum major hat (cadet style), red and gold. 12 pair of trousers, royal blue with yellow side braid. R. H. Turner, Supt. of Schools, Waterville, Kansas.

UNIFORMS. Used, fine condition. Standard style and colors easy to match. Write us before you buy. Suite 604, 220 South State St., Chicago 4, Illinois.

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(Continued from Page 26)

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